# Bringing Up Baby

1938

FINAL SCRIPT

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# BRINGING UP BABY

Screen Play

by

Hagar Wilde and Dudley Nichols

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BRINGING UP BABY

FINAL

9/16/37

55

# BRINGING UP BABY

Screen Play

by

Hagar Wilde and Dudley Nichols

FADE IN

1 STOCK SHOT Museum of Natural History in New York.

DISSOLVE THROUGH ESTABLISHING SHOTS to door lettered:

DAVID HATCHER HUXLEY
Curator of Fossil Reptiles
PRIVATE

Prof. Digges LaTouche, who is bald-headed and looks as if he might be a Museum exhibit himself, enters from one side and knocks tentatively on the door, which is immediately opened by Miss Alice Swallow -- on her way out. She is carrying a notebook and wears a tailored waist with a tie, tailored suit, flat-heeled oxfords. Her hair is drawn back very severely from her face in a knot and she wears pince-nez glasses.

PROF. LaTOUCHE
Oh, Miss Swallow -- is Huxley in?

MISS SWALLOW
(indicating by a nod across the corridor)
He's in the brontosaurus room.

PROF. LaTOUCHE
I was just wondering if he'd heard anything from Utah.

(CONTINUED)

zp

1 (CONTINUED)

MISS SWALLOW
(proprietary about David)
I don't think you can see him now, Prof. LaTouche. He has an appointment, almost immediately.

PROF. LaTOUCHE
(with a friendly smile)
I understand we're going to lose you tomorrow?

MISS SWALLOW
Lose me? How do you mean?

PROF. LaTOUCHE
Aren't you and Huxley being married tomorrow?

MISS SWALLOW
At three o'clock in the afternoon. I'll be back at my desk by four-thirty -- unless David wants to stop for tea.
(as he looks surprised)
He wanted to take the day off, but I feel that his work comes before everything. If I didn't feel that way, I couldn't marry Dr. Huxley. I belong in the Museum.

PROF. LaTOUCHE
(smiling)
That will work very well, young lady, until you have children.

MISS SWALLOW
(with pride)
We have no intention of impeding his work with domestic life. You know how he's been working in that room for nearly four years --

PROF. LaTOUCHE
Ah yes, heart and soul!

(CONTINUED)

1 (CONTINUED)

MISS SWALLOW
(proudly, indicating what the room contains)
That will be our child.

She sweeps on into the room across the hall and CAMERA FOLLOWS. We immediately see in a FULL SHOT the gigantic skeleton of a brontosaurus and David perched on a high stepladder near its head. Chin in hand, he sits on his high perch and absent-mindedly wriggles a jawbone of the reconstructed skeleton, which fills the entire hall. Miss Swallow approaches the ladder and looks up at him. He is still lost in thought.

MISS SWALLOW (cont'd)
David!
(raising her voice)
David!

DAVID
(deep in thought)
I'm not sure this isn't a part of the tail.

MISS SWALLOW
You tried it in the tail yesterday, and it didn't fit.

DAVID
(relieved)
That's right. So I did.

MISS SWALLOW
Come down off that ladder. I have something important to tell you.

DAVID
(coming down)
And I have something important to tell you, Alice. I had a telegram from Dr. Blakeley --
(indicates giant spine)
and the last bone we need to complete this brontosaurus will very likely arrive here tomorrow.

(CONTINUED)

1 (CONTINUED)

MISS SWALLOW
(excitedly)
The intercostal clavicle?

DAVID
The intercostal clavicle! Think of it! Let's go out and celebrate!

MISS SWALLOW
(stuffily)
You haven't time to celebrate. You have an appointment with Mr. Peabody. You're playing golf -- at Piping Rock.

DAVID
Peabody? Who is Mr. Peabody?

MISS SWALLOW
Alexander Peabody -- as you should know, David -- is one of the biggest corporation lawyers in New York. He represents Mrs. Carleton Random.

DAVID
Oh yes. Isn't that the old girl who's going to give the Museum a million dollars -- to complete this group?

MISS SWALLOW
Perhaps. A lot depends upon the impression you make on Mr. Peabody. And don't call Mrs. Carleton Random 'old girl'.

David smiles and kisses her on the cheek. This leaves her unperturbed.

MISS SWALLOW (cont'd)
This is hardly the place or the time, David. Do go along or you'll be late.
(calling after him as he goes out)
And don't forget your golf clubs!
(more loudly as he reaches the door)
And let Mr. Peabody win!

(CONTINUED)

zp

1 (CONTINUED)

DAVID
(absent-mindedly)
Yes, dear.

DISSOLVE

EXT. GOLF COURSE - DAY

2 We find Mr. Peabody and David walking down the first fairway. Mr. Peabody has made a straight long drive and they are now approaching his ball. Mr. Peabody is a gentleman of the old school, a man of high integrity and one who takes his golf as seriously as he takes everything else in life. Mr. Peabody's caddy is standing by his ball awaiting the approach of David and Mr. Peabody. David, who has been feverishly selling Mr. Peabody on recommending his cause to Mrs. Random, is still at it.

DAVID
I can't tell you, Mr. Peabody, how much this endowment would mean to the Museum - and to me personally. I wish you'd come to the Museum and let me show you what we've accomplished in less than four years.

Mr. Peabody has silently selected a club, which he now waggles.

DAVID (cont'd)
(hovering over Mr. Peabody's shoulder)
It's breath-taking! Unless you've spent your life among old fossils, as I have, you can't realize the thrill -- the sense of power -- the almost poetic ecstasy there is in fitting one bone to another.

Mr. Peabody waggles the club silently and with irritation

DAVID (cont'd)
If you could just give me some assurance - that you will use your influence -

Mr. Peabody rests his club head on the ground.

(CONTINUED)

2 (CONTINUED)

MR. PEABODY
Dr. Huxley, when I play golf I talk only about golf -- and then only between shots. We'll take this matter up over a whiskey-and-soda when we've finished our game. I believe you hooked your ball.
(gestures)

DAVID
(backing away)
Oh yes, I did. I'll be with you in a minute, Mr. Peabody.

He starts off in the direction which has been indicated by Mr. Peabody. Mr. Peabody waggles once more, makes a clean brassie shot and starts after it down the fairway with satisfaction.

EXT. GOLF COURSE - ANOTHER LOCATION - DAY

3 David and his caddy coming through the brush that forms the barrier between the first and the eighteenth fairway. David stops and the caddy points past camera.

CADDY
There it is, sir.

4 MED. LONG SHOT of the ball lying in a very conspicuous position, as Susan Vance enters with a swinging stride. The ball is in the f.g., as David and Susan both enter and converge on it from different angles. Susan has an iron in her hand. She reaches the ball first, quickly takes a swing at it, making a nice shot for the green. David calls sharply, but too late.

DAVID
That's my ball!

SUSAN
(turning on him reproachfully)
You shouldn't do that, you know.

She starts walking toward the green and CAMERA TRUCKS with them, as David follows, protesting.

(CONTINUED)

4 (CONTINUED)

DAVID
(trying to keep his dignity)
But that was my ball.

SUSAN
Don't be ridiculous! Don't you see where it went? Right on the green!

DAVID
That has nothing to do with it.

SUSAN
(a trifle haughtily)
Oh -- are you playing through?

DAVID
No. I've just driven off the first tee --

SUSAN
But this is the eighteenth hole and I'm right on the green.

DAVID
But with my ball!

SUSAN
I never played the wrong ball in my life!

DAVID
What kind of ball are you playing?

SUSAN
A Spalding Special.

DAVID
I'm playing a Dunlop Green.

SUSAN
(airily)
That doesn't prove anything.

(CONTINUED)

4 (CONTINUED)

DAVID
(following her)
It will prove that you're playing my ball. A Spalding Special is marked with two black dots. A Dunlop Green has a circle.

SUSAN
(as they reach the ball)
But this is the eighteenth green.

DAVID
(trying to control his exasperation)
That has nothing to do with it!

SUSAN
(in chilling protest)
Please!

With dignity she takes a putter from her caddy. David points triumphantly at the ball, as she gets ready to make the putt.

DAVID
There you are! It's a circle!

SUSAN
Of course it is! Do you think it would roll if it were square?

DAVID
(as she putts the ball into the cup)
I'm referring to the mark on the ball.
(dives on ball and pulls it forth triumphantly)
You see, it's a Dunlop Green! My ball!

SUSAN
(pleasantly)
What does it matter? It's only a game, anyway.

(CONTINUED)

4 (CONTINUED)

DAVID
(trying to control his temper)
My dear young woman, you don't seem to realize that you've put me in a very embarrassing position. The most important corporation lawyer in New York is waiting for me on the first fairway!

SUSAN
Then it's absurd of you to be fooling around on the eighteenth green.

DAVID
(in a quiet frenzy as he holds up the ball)
Do you mind if I take this with me?

SUSAN
No, not at all.
(calls after him as he goes off, followed by his caddy)
But it is my ball.

EXT. GOLF COURSE - A LITTLE DISTANCE AWAY - DAY

5 TWO SHOT - David and his caddy, as they enter. David stares irritably first at the ball and then at the disgusted face of the caddy.

DAVID
What do I do now?

CADDY
Well, Mister, first I'd hit her. Then I'd start all over.

EXT. FAIRWAY - DAY

6 Mr. Peabody is waiting on the fairway as we hear a shout of 'Fore!' and he ducks a golf ball that bounces past him. He is beginning to look annoyed.

EXT. AT FIRST TEE - DAY

7 David enters and doggedly tees his ball again. Rather grimly he takes a driver from the caddy and begins to measure his swing. As he lifts his club for the swing, an automobile horn toots nearby. He doesn't look around but the sound throws him off-balance. He drops his club and raises for another swing. Another horn -- which distracts him. As he raises the club again determinedly, there is the crash of bumper against bumper. He lowers his club grimly and looks around.

EXT. PARKING SPACE - DAY

8 WHAT HE SEES: In the parking space nearby, Susan is trying to move her roadster out of a row of cars. She has smacked the car ahead.

EXT. AT FIRST TEE - DAY

9 David is going on with his golf game, come hell or high water. He raises his club again and this time there is a terrific crash. Slowly he lowers his club and looks around.

EXT. PARKING SPACE - DAY

10 Susan in her car. This time she has backed smack against David's car and has locked bumpers.

EXT. AT FIRST TEE - DAY

11 David watches, dumbfounded. Over his reaction we hear Susan racing her engine and grinding her gears in a series of terrible noises, as she tries to extricate her car. David suddenly drops his club and strides out.

EXT. PARKING SPACE - DAY

12 Susan is racing her engine. She extricates her car, pulling David's car astern. David comes running and jumps on the running board of his car, yelling the while.

EXT. GOLF COURSE - FIRST TEE - DAY

13 Mr. Peabody stalks angrily into scene followed by his caddy. Near CAMERA he stops and looks off with amazement.

EXT. PARKING SPACE - DAY

14 WHAT HE SEES: MED. LONG SHOT head and shoulders of David above a hedge. David is standing in his car, shouting at Susan, who is blithely towing him around the lanes of the parking lot. Susan and her car are concealed by the hedge.

EXT. GOLF COURSE - FIRST TEE - DAY

15 CLOSE SHOT - Peabody.

MR. PEABODY
(summoning)
Huxley!

EXT. PARKING SPACE - DAY

16 MOVING SHOT - David being towed by Susan. CAMERA is now on opposite side of hedge so that we see clearly David's predicament. David turns and waves helplessly at Peabody as he rolls past.

DAVID
I'll be with you in a minute, Mr. Peabody!

EXT. GOLD COURSE - FIRST TEE - DAY

17 CLOSE SHOT - Peabody for reaction.

EXT. PARKING SPACE - DAY

18 FULL SHOT parking space as Susan, gathering speed, tows David around a lane that brings him past the hedge again.

EXT. GOLF COURSE - FIRST TEE - DAY

19 Peabody watches amazedly, his head turning.

MR. PEABODY
(explosively)
Huxley!

EXT. PARKING SPACE - DAY

20 WHAT HE SEES: David's head and shoulders gliding smoothly along behind the hedge. He turns and waves placatingly.

DAVID
I'll be with you in a minute, Mr. Peabody!

EXT. GOLF COURSE - FIRST TEE - DAY

21 CLOSE SHOT - Peabody, who is beginning to go to pieces. His gaze follows David out of scene.

MR. PEABODY
(in a temper; to his caddy)
Put my clubs in the car!
(stalks out)

EXT. PARKING SPACE - DAY

22 MOVING SHOT - David, still standing. He looks after the departing Peabody frantically, then slides down in the seat and viciously jams on the brakes.

23 Susan in her car stops so suddenly that she nearly goes through the windshield. She looks around, extremely irritated.

24 SHOT - taking in both of them.

SUSAN
Will you please stop following me?

(CONTINUED)

DAVID
(trying to say that she has his car locked)
You've got my car!

SUSAN
(indignantly)
Is there anything in the world that doesn't belong to you?

DAVID
Yes, thank Heaven -- You!
(climbs out of his car and stands on his own bumper)
Now go ahead!

Susan drops the clutch in and her car starts with a jump. The bumpers clear on David's side but the other side holds fast and his car is slewed around, striking a tree. He jumps clear but the rear fender of his car is smashed against the tree.

DAVID (cont'd)
(after a pregnant pause)
All right -- that's one fender. Go ahead!

This time she races her motor, drops in the clutch and tears his bumper off with a terrible grinding noise. She nearly hits another line of cars as her car leaps ahead. She slams on the brakes and stops in the nick of time.

DAVID (cont'd)
(after calmly surveying the damage)
Don't go yet! There's still another fender!

SUSAN
It's that model. They don't hold up.

DAVID
(quietly)
I had a choice between this and a tank. I should have taken the tank.

SUSAN
(brightly)
I'm awfully sorry! I'll get you out.

DAVID
Just back out -- please. And go slowly.

Susan backs with great dexterity and seems to be clearing the car perfectly when her front bumper catches his rear fender and rips it off. David climbs into his car. Susan starts to back out and he backs out after her toward the parking space. Looking back, she inadvertently sets her brakes and David smacks into her. She looks around indignantly.

SUSAN
There's no need to lose your temper!

DAVID
(quietly frenzied)
I'm not losing my temper -- I'm trying to get back to my golf game.

SUSAN
Really, I'm at the end of my patience!

And she puts her car in gear, and tries to go around him. In so doing she smashes his only good fender. For the first time he loses his temper. He looks after her car as it rolls away down the driveway, then on a mad impulse drops into gear and follows. As she goes out of the gate, he comes around past her and scrapes her front fender. Her eyes flash. She pursues him and takes off his fender. They keep up this game, ad lib, director, until finally no fenders are left on either car and David is in a ditch. Susan is disheveled but triumphant as she sails off.

DISSOLVE

INSERT BRASS DOOR PLATE, which reads:

RITZ-PLAZA

DISSOLVE OUT

INT. COCKTAIL LOUNGE - NIGHT

25 David enters in tails, carrying silk hat in hand. The head waiter approaches him.

HEAD WAITER
Good evening, sir. Have you a reservation?

DAVID
I'm looking for Mr. Peabody. Alexander Peabody. I was told he is dining here.

HEAD WAITER
Mr. Peabody hasn't arrived yet, sir. Will you wait?

DAVID
Yes. Will you let me know when he comes?

26 FULL SHOT - at bar. We see a number of people in evening clothes about the bar. CAMERA MOVES in on CLOSE SHOT Susan, who is carefully watching the bartender do sleight-of-hand tricks with three olives. Susan, chin in hand, is obviously trying to master his technique. We see that she has watched this for quite some time and is beginning to think that if a bartender can do it so can Susan Vance. Absentmindedly she places her purse on the bar, shoves it a little away from her as she speculatively takes a handful of olives from a large dish which stands before her.

SUSAN
(to bartender)
I've sworn I wouldn't eat an olive until I am able to do that. And I'm getting hungry for olives.

She attempts a trick similar to his. We see the olive fly in a high arc. Susan's head tilts up and follows it and then as her head tilts down we know that it has landed on the floor.

27 LOW CAMERA. A pair of masculine feet -- which we immediately place as David's -- stride in, connect with the olive. The feet jerk wildly and David crashes into scene, sitting squarely on his silk hat. For a thoughtful moment he just sits there.

28 TWO SHOT as Susan enters and regards David.

SUSAN
Hello. You're sitting on your hat.

DAVID
(without moving)
I know it.

SUSAN
But that's <u>silly</u>.

DAVID
(pensively)
I might have known you were here. The moment I sat down I had a feeling.
(bitterly)
For six solid hours I've been engaged in a vain attempt to find the man whom -- thanks to you -- I abandoned on the first toe this afternoon. Then you throw an olive at me and I sit on my hat. It all fits perfectly.

SUSAN
The bartender was doing a trick. Sometimes the olives get away from him.

DAVID
I'm sure it wasn't entirely his own idea.

SUSAN
Well - you can't learn a trick without dropping some olives. You - you - have to practice.

DAVID
(violently)
<u>Go away</u>!

SUSAN
I was here first.

(CONTINUED)

DAVID
(rising, making a few feeble passes at concealing the pancake which has taken the place of his hat)
Then I'll go away.

And he stalks out of scene. Susan stands, indeterminate, for a minute. She thinks of following him. Then she thinks perhaps she won't. She moves a few steps to the left, wondering if people are noticing that she is a woman who has been abandoned by a man for no reason at all, and then she walks out of scene with an assumption of indifference. She is however staring over her shoulder at David as she wends her way between the tables.

29 David standing in the middle of the cocktail lounge trying to pretend that he is there for a good time, that he has not sat on his hat and that the hat doesn't exist

30 Susan enters to where Dr. Digby, a rather pompous dignified man of fifty in full evening dress, is sitting waiting for his wife, who has gone to the Ladies' Room and left her purse lying on the table. Susan's distracted gaze falls on the dish of olives on Dr. Digby's table. She smiles pleasantly at him as she reaches out, takes an olive and sits on the lounge diagonally facing him.

SUSAN
Do you mind? I've been trying to do this trick all evening.

She tries the trick unsuccessfully. The olive flies out of scene.

DR. DIGBY
(a little stiffly, watching the olive)
No. Not at all.

SUSAN
(reaches out again)
It's very difficult. The bartender can do it. I don't see why he had to be so nasty about it.

(CONTINUED)

30 (CONTINUED)



DR. DIGBY
(shoving the dish toward her)
Won't you -- just take the olive dish?

SUSAN
No, thank you. I can reach.

She tries the trick and by some happy circumstance pulls it off. She looks as pleased as Dr. Digby looks surprised.

SUSAN (cont'd)
I did it! I knew I could! I'll bet he can't do it.



DR. DIGBY
You just said the bartender did it.

SUSAN
I didn't mean the bartender. I meant somebody else.

Now she is freed of her vow not to eat olives. She makes conversation in order to have free access to the olive dish.

SUSAN (cont'd)
Haven't we met somewhere? Your face is familiar.

DR. DIGBY
Not to my knowledge.

SUSAN
(reaching for another olive)
I'm sure I've seen you somewhere. My name is Susan Vance.

DR. DIGBY
You may have heard me lecture. I'm Dr. Alfred Digby.

(CONTINUED)

SUSAN
(depositing the olive pit in his ashtray and taking another olive)
Oh. What do you lecture about?

DR. DIGBY
(on his favorite subject - himself)
Nervous disorders mainly. I'm a psychiatrist.

SUSAN
Oh. Crazy people.

She takes another olive and looks off at David, who is standing near the steps watching for Mr. Peabody to come in.

DR. DIGBY
(settling down to a good discussion)
We dislike the use of that word. All people who behave strangely are not insane.

SUSAN
(now taking two olives, looking off past Digby at David speculatively)
What would you say about a man who follows a girl around and then fights with her if she speaks to him?

DR. DIGBY
Is the young man your fiance?

SUSAN
Oh no. I don't even know him. I never saw him before today. He just follows me and keeps fighting.

DR. DIGBY
The love impulse in man very frequently reveals itself in terms of conflict.

SUSAN
The love impulse?

DR. DIGBY
Without my knowing anything about it, my rough guess would be that he has a fixation on you. A fixation is --

SUSAN
(rising and staring off at David. This is a lovely new idea)
Wait. I can't remember any more. Fixation.... The - love - impulse - in - man - very - frequently - reveals - itself - in - terms - of - conflict.

Convulsively she clutches at Mrs. Digby's purse, thinking it is hers, and starts to follow out this new train of thought. CAMERA PANS with her as she hurries to David.

SUSAN (cont'd)
(confronting David)
Do you know why you follow me? You have a fixation on me.

DAVID
I've been standing right here. I haven't moved from this spot. And do you know what's going to happen to you if you don't stop following me?

SUSAN
(fumbling in Mrs. Digby's purse in an attempt to find her handkerchief)
Don't be absurd! Who's always behind who?

DAVID
I am not behind anything but the eight-ball. I haven't been for hours.

(CONTINUED)

SUSAN
(staring at him, trying to fix him with a hypnotic eye -- and still fumbling in Mrs. Digby's purse)
The love impulse in man very frequently reveals itself in terms of conflict.

DAVID
(staring at her blankly)
Whe what impulse?

SUSAN
The love impulse.

Before David can gather full violence for his answer she discovers with a gasp that the purse in her hand is not her own. She looks at it blankly.

SUSAN (cont'd)
Oh, but this isn't --- Now where do you suppose --- Oh dear! Hold this - don't go away. I'll be right back.

She thrusts Mrs. Digby's purse into his hand and, having obligated him to stay by making him custodian of what he naturally assumes is her property, she hurriedly exit in the direction of the bar.

31 DR. DIGBY'S TABLE. Mrs. Digby enters to Dr. Digby.

MRS. DIGBY
I'm sorry I was so long, Alfred.

DR. DIGBY
It's quite all right. I was having a very interesting conversation with a young lady who does tricks with olives -- when she gets it right.

(CONTINUED)

MRS. DIGBY
I got 'way to the Ladies' Room and discovered that I'd left my compact in my purse.
(looks for her purse)
Alfred! Where is my purse?

DR. DIGBY
Your purse, dear? I thought you had it with you.

MRS. DIGBY
Alfred! No! It's gone! My diamond pin is in it!

They start looking around under the table.

32 AT BAR. Susan leans over bar anxiously. Jean, the bartender, without a word reaches down under the bar, hands her her purse.

SUSAN
Oh - thanks. I was a little worried.

33 NEAR STEPS. David, looking helplessly and angrily at the purse, starts in the direction of the bar, apparently intent upon returning Susan's property to her. CAMERA FOLLOWS him as he passes the Digby's table. Mrs. Digby rears up just as he passes. She clutches simultaneously at David, who is carrying her purse, and at her husband, who is still searching for it under the table.

MRS. DIGBY
Here - wait! Alfred!

Now Alfred rears up and rises.

MRS. DIGBY (cont'd)
Alfred! This is my purse! Have this man arrested!

(CONTINUED)

33 (CONTINUED)

DR. DIGBY
That was very clumsily done, young man.
(clutches at the purse)

DAVID
(clutching back at purse)
Give me that! Let go my arm!

DR. DIGBY
(who has been expecting a denial and has only one answer)
A likely story!

33A AT BAR. Susan, powdering her nose, suddenly looks over the top of her mirror out of scene.

SUSAN
(with a gasp)
Ooh!!!
(jams makeup back into her purse and hurries out of scene)

34 GROUP SHOT - Dr. Digby's table. Dr. Digby is holding fast to David, who is holding fast to the purse.

DR. DIGBY
The contents of that purse are easily identified. It's madness for you to stand there and say it is not my wife's.

DAVID
(as Susan enters hurriedly)
This purse belongs to that young lady.
(points to it, looking at Susan)
Isn't this your purse?

SUSAN
(holding up her own purse)
No. This is my purse.

The head waiter now joins them.

DR. DIGBY
Armand, I think you'd better call an officer.

SUSAN
(getting between them)
I gave him that purse. It's all a mistake. You see, I lost my purse and I must have picked up your wife's purse by mistake and I wanted him to stay here so I gave him your wife's purse while I went to look for my purse. I was coming right back.
(brightly, as they stare at her, trying to unravel all this)
That's clear, isn't it?

Digby is stopped. His brain is so massive it takes a long time to turn over. The head waiter speaks to him in a low tone.

HEAD WAITER
I've known Miss Vance for a long time, sir. I think perhaps it might be well to drop the matter, if you don't mind, sir.

(CONTINUED)

David takes one murderous look at Susan and then turns and starts toward the stairway. Susan trails at his heels, bleating. CAMERA FOLLOWS them.

SUSAN
Now look! You can't actually think that I meant to do it!

DAVID
If I could think, I'd have run when I saw you.

SUSAN
I haven't done anything. I just gave you a purse to hold, that's all. I was going to find out who it belonged to.

David has reached the top of the stairs. He starts down hurriedly. Susan makes a flying leap and catches one of his coat tails.

SUSAN (cont'd)
Now wait! I can explain the whole thing!

She hangs onto the coat tail and David keeps on going. A perfectly natural thing occurs. One thing has to give and it isn't Susan. There is a soft tearing sound as the coat splits up the back. For a moment David stops, stands absolutely still.

SUSAN (cont'd)
I'm afraid -- you've torn your coat.

DAVID
Look -- will you do something for me?

SUSAN
(helpfully)
A needle?

DAVID
(wearily)
No. It's simpler than that.

(CONTINUED)

David shifts his stance, unknowingly getting one foot on the edge of her dress on the step. He raises his two hands in a pleading gesture.

SUSAN
Why - why yes. What is it?

DAVID
I'll close my eyes. This way.
(puts his hand over his eyes)
And you go away. When I look up you won't be there. I get tired of people when I see too much of them.
(puts his hand over his eyes)

SUSAN
Well, I like that! I was only trying to be nice.

She turns and flounces back up the stairs. She flounces however without the rear panel of her dress, which is left under David's foot. David opens his eyes to see her stalking up the stairs, her silk-stockinged legs and lace panties showing. She is quite unaware of the disaster. With a horrified look he snatches up the silken strip and rushes after her, taking two steps at a time. He reaches her at the top of the stairs, CAMERA FOLLOWING them.

DAVID
Look here!

SUSAN
Oh no. You can't talk to me that way and then crawl out of it. When I'm mad, I'm mad!

He races along beside her through the cocktail lounge, Susan increasing her pace.

DAVID
Something horrible has happened!

SUSAN
Well, don't tell me about it. Get out of it the best way you can. And you can just stop following me, fixation or no fixation!

(CONTINUED)

34 (CONTINUED)

David, seeing the reaction of people in the cocktail lounge, agonizedly gets directly behind Susan and swings into a lockstep.

DAVID
(over her shoulder)
If you'd only stop talking for a minute and listen!

SUSAN
Stop crowding me!

DAVID
You've torn --

SUSAN
(interrupting)
Oh no, I didn't! If you hadn't been in such a hurry to get away without listening to an explanation your coat would be perfectly all right. You can't tell me I tore your coat. There's such a thing as being fair and there's such a thing as being unfair. Now I --
(turns to face him)

35 CLOSE TWO SHOT Susan and David. David grabs her shoulders and pulls her around with her back to him once more.

SUSAN (cont'd)
Let me go! The idea! Hauling me!

DAVID
Please! Let's get out of here! Just keep walking.

SUSAN
Oh! Now you want to walk! Well, I'm not sure I want to walk with you.

She starts away. Once more he crowds up behind her. As he puts his hand on her arm she catches sight of the strip of silk he holds and her voice dies away in a strangled whisper.

(CONTINUED)

35 (CONTINUED)

SUSAN (cont'd)
What's that?

DAVID
That's -- what I've been trying to tell you. You haven't any dress -- in the back.

SUSAN
(frantically as she walks toward the corridor leading to the lobby, CAMERA PANNING with them)
Get behind me!

DAVID
I <u>am</u> behind you!

<u>INT. CORRIDOR - NIGHT</u>

36 Susan and David race through at a furious pace, CAMERA FOLLOWING them, David behind Susan in a close lockstep.

SUSAN
(in a hoarse whisper)
Closer!

DAVID
I can't <u>get</u> any closer.

37 REVOLVING DOOR AT STREET ENTRANCE. Mr. and Mrs. Peabod enter and he halts as a girl from check room comes up to take their things. Then his gaze fixes off in astonishment.

38 Susan and David approaching in lockstep.

39 CLOSE SHOT at door on Mr. and Mrs. Peabody for reactions

40 FULL GROUP SHOT as Susan and David come toward door and David, with horror, recognizes Mr. Peabody.

DAVID
(agonized, to Susan)
I have to see somebody... Will you wait just a moment?

SUSAN
(without looking around)
If you leave me now there'll be such a screaming tearing row that you'll be taken out of here by a policeman.

David fixes an appealing gaze on Peabody, turns his head and speaks hoarsely as he passes him.

DAVID
I'll be with you in a minute, Mr. Peabody!

Susan turns to go out the revolving door and David, still looking at Mr. Peabody, continues in a straight line. After a split second he realizes that there is nobody in front of him. A quick look around shows him Susan nearly at the revolving door. He leaps back, gets behind her and as Mr. and Mrs. Peabody stare incredulously Susan and David jam into the revolving door and barely get through.

41 CLOSE SHOT Mr. and Mrs. Peabody.

MRS. PEABODY
(gasping)
Why -- that's Susan!

Mr. Peabody just snorts.

DISSOLVE OUT

DISSOLVE IN

INT. SUSAN'S APARTMENT - NIGHT

42-48 Susan is busily sewing David's coat, while he paces dejectedly.

DAVID
(finishing a story)
-- so you see it's very important, that I see this man. If I don't, I may never be able to finish the group.

SUSAN
(airily)
Well, that's perfectly simple. Just explain to him that you met somebody you knew and were - detained.

DAVID
(holding an aching head)
I can picture myself explaining our exit from the Ritz-Plaza to Mr. Peabody!

SUSAN
(pausing, biting off a thread)
It's not Boopie you're trying to see!

DAVID
No, his name is Alexander. Alexander Peabody.

SUSAN
But that's Boopie!

DAVID
(incredulously)
You know him?

SUSAN
Know him! He's my guardian. I was dining with them tonight. I can fix it for you. I wind Boopie around my little finger. He does anything I ask him to!

(CONTINUED)

DAVID
(looking at his watch)
If I hurry, I might catch him before he finishes dinner.

SUSAN
Wait until I change. I'll go with you. If we miss him there we'll drive up to his house at Riverdale.

DAVID
Oh, but I can't spend that much time. Miss Swallow is waiting for me at Carnegie Hall, at the concert.

SUSAN
(slowly; shaking out his coat)
Miss Swallow?

DAVID
My fiancee.

SUSAN
(regarding him)
Oh.
(we know that David will never get to the concert)
Don't worry about that. We'll be back in plenty of time. Everything will be all right.

DISSOLVE

EXT. SUBURBAN STREET, RIVERDALE - NIGHT

49 Susan and David in station wagon. David is staring, puzzled, from his side of the wagon. Presently he turns and regards Susan suspiciously.

DAVID
Do they build all the houses in Riverdale alike?

(CONTINUED)

SUSAN
I don't think so. Why?

DAVID
Because if they don't we've passed that one six times.

SUSAN
Oh, have we? I guess maybe I've - kind of lost my bearings.

DAVID
I think, Susan, that you lost your bearings some time ago. Because to pass this spot six times -
(looking at his watch)
has taken us exactly an hour. Unless you have a fondness for this particular house, do you think we could stop to inquire where we are?

SUSAN
(who has known all along where they were, shooting him a sidewise glance)
I think we turn here.

She does so.

DISSOLVE

EXT. DRIVEWAY OF BIG ESTATE - NIGHT

49A We see the lights of a car turn in from the street and as the car rolls up to CAMERA we discern a station wagon. It is now near midnight and the house is in darkness.

50 TWO SHOT of Susan and David in the station wagon, Susan behind the wheel. David has begun to lose his confidence in Susan's plan. He peers out dubiously.

DAVID
There aren't any lights. Mr. Peabody must be in bed.

(CONTINUED)

SUSAN
They couldn't be in bed this early!

DAVID
If they anticipated a visit from you, they could -- with the covers over their heads.

SUSAN
If you don't stop nagging, I won't help you see Boopie.

DAVID
(with some inner warning)
Somehow I have a feeling that it might be better if I didn't.

(CONTINUED)

SUSAN
Scaredy-cat!

She hops out and strides toward the front door. David stares after her for a moment with premonition. Then, against his better judgment, he follows.

EXT. AT FRONT DOOR OF BIG HOUSE - NIGHT

51 Susan enters in the dim light. David enters behind her, his premonitions deepening. She starts to press the doorbell button. He stops her, with a last stab at sanity.

DAVID
Before you take the final step, Susan, I want to point out to you, without rancor, that you are inclined to act on impulse and without logic. If we wake him up in the middle of the night he may be irritable.

SUSAN
I tell you I can wind him around my little finger!
(she puts her finger firmly on the button and presses it)

DAVID
(staring into space)
I may be wrong, but it seems to me that everything that could happen has happened.

SUSAN
(reassuringly)
It's just been a bad day.

DAVID
A masterpiece of understatement.

SUSAN
(confidently)
Now just relax. Leave everything to me.

(CONTINUED)

DAVID
(nervously)
I think we'd better go and come back in the morning. They don't answer.

SUSAN
(leaning on the button with renewed vigor)
They're just being stubborn... And if this doesn't work I know where Boopie sleeps.

DAVID
(puts his hand to his forehead, closing his eyes in sick despair)
Susan. Please! This has gone far enough.

SUSAN
(generously)
No. You've made me realize that it was all my fault that the most important moment of your life was ruined. I said I was going to fix it tonight and I'm going to fix it tonight!

DAVID
But they won't wake up.

SUSAN
Oh, yes, they will!

She turns from the door and starts around the house. David follows with growing alarm. CAMERA TRUCKS on them as they go around past some shrubbery.

DAVID
Susan. You can't climb in this man's bedroom window!

SUSAN
I know. It's on the second floor.

She stops among the shrubbery along a gravelled walk. David watches, paralyzed, as she cups her hands and yells upward.

(CONTINUED)

SUSAN (cont'd)
Boopie!

DAVID
(in agonized protest)
Susan! Won't you listen to me?

SUSAN
BOOPIE!

DAVID
(with a groan)
Won't you please come away before we're taken away?

SUSAN
(ignoring him and muttering angrily as she looks upward)
Well, of all the pigs! I must say if this is Boopie's idea of hospitality, I don't think much of it!

DAVID
(taking another tack to stop her)
It's too late, Susan. We'll come another time. You can't wake him up!

SUSAN
(challenged)
Can't I though!
(stoops down to the gravelled walk)

DAVID
(with a look of horror, whispers hoarsely)
What are you doing now?

SUSAN
(grimly)
Pebbles!

(CONTINUED)

DAVID
Pebbles?

SUSAN
(straightening up with something unseen in her hand and poising for a throw)
I've heard that if you throw pebbles against a window it sounds like hail and they get up and close the window.
(throws)

EXT. SIDE OF HOUSE - NIGHT

52 CLOSE SHOT upstairs window as a rock the size of a man's fist hits it and shatters the glass.

53 TWO SHOT as David stands paralyzed, his gaze fixed upward in horror. Susan has already stooped down again to the graveled walk.

DAVID
I know we ought to go now, but I can't seem to move.

SUSAN
(indignantly as she searches in the darkness)
Boopie can't do this to me!

54 At the upstairs window adjoining the broken window the sash is raised and the pajama-clad figure of Mr. Peabody leans out. He peers down into CAMERA so that we see him from David's angle.

MR. PEABODY
(angrily)
Who's there?

55 DOWNWARD SHOT on David, from Peabody's angle.

DAVID
(in an anguished voice)
I regret to say it's I, sir. Dr. Huxley.

In this same shot we see Susan's figure in the dim light as she rises for another throw.

56 CLOSE SHOT - from David's angle, on Mr. Peabody leaning out with a puzzled look as a big rock flies up out of CAMERA and conks him on the head. Peabody, out like a light, collapses across the sill with his arms hanging down.

57 CLOSE DOWNWARD SHOT on David and Susan. He is paralyzed with horror, while Susan sees the draped figure above with innocent surprise.

SUSAN
Who's that?

DAVID
(in a hushed voice)
That's Mr. Peabody.

SUSAN
(with amazement)
What happened to him?

DAVID
You conked him!

Both stare up, open-mouthed.

58 CLOSE SHOT - Mr. Peabody draped over the window sill, as seen from their angle. He comes around, pulls up his limp arm and grasps the window sill, rears upward, glaring downward -- his eyes not quite focusing.

59 MED. TWO SHOT - David and Susan as they watch Mr. Peabody

SUSAN
(in an awed voice)
Jeepers! Let's get out of here!

(CONTINUED)

She dashes madly through the shrubbery. David stands watching upward, rooted to the spot. His paralysis is broken by an angry roar from Mr. Peabody. David galvanizes into action and dashes after her.

EXT. FRONT OF BIG HOUSE - NIGHT

60 Susan reaches the station wagon and jumps in behind the wheel, starting the engine. David scrambles in beside her as she slams the car into gear and tears off at full speed. We see the headlights curve around the driveway and out, making a sure getaway, as we

DISSOLVE

EXT. FRONT OF APARTMENT HOUSE IN THE EAST 70's - NIGHT

61 The station wagon drives up and stops in the light of a street lamp. David climbs down wearily. Susan, whose composure was only momentarily shattered by the misadventure with Boopie, is herself again. She is eyeing David with a new and proprietary interest.

SUSAN
Now don't you worry, David. Everything's going to be all right. We'll see Boopie together -- when he's had time to regain his calm. There's not a thing to worry about. I'll see you tomorrow.

DAVID
(hesitantly, trying to find adequate words)
Wait, Susan... I don't want you to think that I'm not appreciative of all you've done. But you may understand, when you're older, that there are limits to what a man can bear. Now don't be offended. I don't want you to feel that I'm -- uh -- trying to avoid you -- but tomorrow afternoon I'm being married.

SUSAN
Married? What for?

(CONTINUED)

DAVID
(going on doggedly)
Don't interrupt, Susan. I'm being married and my future wife has always looked upon me as a man of some dignity. Privately I'm convinced that I <u>have</u> some dignity.
(with growing vehemence)
It isn't that I don't like you, Susan -- in fact, I'm strangely drawn to you in moments of quiet. But there hasn't been a quiet moment! Our relationship from beginning to end has been a series of misadventures. I will, if you will allow me, make my own appointments with Mr. Peabody - unarmed. Now I must call my fiancee and try to explain why I left her at Carnegie Hall this evening with a party of four. If I may be allowed emphasis at this point, Susan, I would like to say that I sincerely hope that I never, <u>never</u> set eyes on you again!

Susan has heard only part of this harangue. From the moment he mentioned his marriage she has been eyeing him with a proprietary consternation. She has marked him for her own. As he lifts his hat and bows very politely she gazes at him speechlessly. David speaks with finality.

DAVID (cont'd)
Good night, Susan. Goodbye. And thank you. It's been lovely.
(turns and goes toward his door)

SUSAN
(indignantly)
Married! That's what <u>you</u> think!
(puts the car in gear and slams off)

<u>FADE OUT</u>

FADE IN

INT. DAVID'S APARTMENT - NEXT MORNING

62-63 MED. SHOT. David, at breakfast table, on the telephone. He has finished his orange juice and is sipping his coffee.

DAVID
I'm very excited about being married, darling. I've never been married before. How do you feel?... Oh... Well - I hadn't been thinking much about Mr. Peabody, Alice. I - I - no, I - don't think I'll make an appointment with him today. I think he has a slight headache. I mean - well, he might have a headache, Alice.
(takes a deep breath)
As a matter of fact, dear, after thinking it over last night I decided that I won't see Mr. Peabody at all. I'll go straight to Mrs. Random.

The doorbell starts to ring.

DAVID (cont'd)
Wait a minute, Alice. The doorbell's ringing. I'll be right back. Hold on.

CAMERA FOLLOWS him to door. As he opens it we see a uniformed delivery man in doorway with a package.

DELIVERY MAN
Are you Dr. David Huxley?

DAVID
Yes.

DELIVERY MAN
I have to have identification, Dr. Huxley.

(CONTINUED)

DAVID
(fumbling through his pockets)
Is it from Utah?

DELIVERY MAN
(looking at parcel)
Yes, sir. Insured for a lot of money too.

DAVID
(producing a black folder which he dangles before the man's eyes)
Is my driver's license sufficient? And here's my Social Security card.

DELIVERY MAN
Sign here, Dr. Huxley. This box must be filled with thousand-dollar bills.

As David signs he hands the box over. David clutches it, kicks the door shut and races across the room, CAMERA FOLLOWING, and grabs up the telephone once more.

DAVID
(into phone)
Alice! It's come! The intercostal clavicle! Isn't that a beautiful wedding present? I'll finish the group this morning, Alice! I'll be right down, dear.... Goodbye.

He hangs up, places the box carefully on the table, pats his pockets to be sure he has everything and picks up his hat. Then he tenderly lifts the box and starts for the door again. The telephone rings. He pauses, looks at it and comes back.

(CONTINUED)

62-63 (CONTINUED)

DAVID (cont'd)
(into phone)
Hello...
(pause and his face changes)
Oh...
(startled)
What?
(incredulously)
I can't hear you very well. Come closer to the transmitter.

INT. SUSAN'S APARTMENT - MORNING

64 Susan sitting placidly holding telephone, which has a very long cord. A cup of coffee on table beside her.

SUSAN
(very distinctly)
I said, do you want a panther?

INT. DAVID'S APARTMENT - MORNING

65 CLOSE SHOT - David.

DAVID
Panther? No. Why should I?

INT. SUSAN'S APARTMENT - MORNING

66 CLOSE SHOT - Susan.

SUSAN
Well, for that matter, why should I? -- but I've got one!

PULL BACK CAMERA to disclose a full-grown panther jumping up on the davenport across the room. Susan rises and crosses toward panther as she talks.

(CONTINUED)

66 (CONTINUED)

SUSAN (cont'd)
Last night you distinctly said you loved animals!
(tries to push panther off davenport)
Of course I know what a zoologist is. It's a man who loves animals.
(gives Baby a prodigious shove which lands him on floor)
Don't be irrelevant. The point is, I have a panther. The question is, what am I going to do with it?
(Baby rubs against her legs fondly)

INT. DAVID'S APARTMENT - MORNING

67 David on phone.

DAVID
But where would you get a panther?

INT. SUSAN'S APARTMENT - MORNING

68 Susan on phone. She is now trying to edge the panther toward the door of the bathroom. The cord of the telephone pays out as she goes.

SUSAN
I wouldn't get a panther. My brother Mark is hunting in Brazil, and I guess he caught one.

INT. DAVID'S APARTMENT - MORNING

69 David on phone.

DAVID
(relieved)
Of course it's a stuffed panther.

INT. SUSAN'S APARTMENT - MORNING

70 Susan on phone. She has bathroom door open and is trying to urge Baby in with her foot.

SUSAN
Of course it isn't! Why would my brother be hunting stuffed panthers in Brazil when he could buy them right here in New York?
(Baby goes into exile and Susan pushes door shut with her shoulder)
It's lucky I met you yesterday, because you're the only zoologist I know. Will you come right over?
(a pause and she looks indignant)
You mean you refuse to help me?
(we hear a loud SOUND through the receiver)
Wait!
(starts toward the small table where there is a fan)
He's looking funny at me!
(kicks over a chair and screams with admirable gravity. Quickly she listens and then thrusts the transmitter against the rubber blade of an electric fan. This makes a terrible roar, on top of which she screams again)
Don't worry about me, David. I'll be all right.

Calmly drops the receiver, sits down to resume her coffee and the perusal of Mark's letter. From the dangling receiver we hear again frantic squawking SOUNDS. Susan, with an affectionate smile, reaches down and pats the receiver.

INT. DAVID'S APARTMENT - MORNING

71 David on telephone. Alice watching him bewilderedly. He is frantic as he pleads for an answer.

DAVID
What's happened? Are you all right? Answer me!

(CONTINUED)

His ear is nearly shattered by another terrible roar from the receiver. We know, without seeing it, that Susan has again placed the instrument against the fan blade.

MISS SWALLOW
David! What is it?

The next instant he nearly bowls her over as grabbing his hat and still carrying the fossil, he dashes out of the door.

DAVID
(hoarsely, as he exits)
Go along to the Museum! I'll join you there! I haven't time to explain!

Alice stares after him as he vanishes.

DISSOLVE

INT. SUSAN'S APARTMENT - MORNING

72 Susan is sitting in the chair where we left her. She looks up calmly as the door flies open and David dashes in and stops short, seeing her safe.

SUSAN
(calmly)
Hello, David.

DAVID
Susan! Are you all right?

SUSAN
I'm all right. Except that I've got a panther.

DAVID
(stiffening with suspicion)
Where is this alleged panther?

SUSAN
(indicates)
In the bathroom. (CONTINUED)

DAVID
(as he stalks to the bathroom door)
I can see that I've been victimized once more by your unbridled imagination!

As he speaks he is pulling open the bathroom door, which opens outward. We see what he sees: a full-grown panther leaps out of the bathtub and rears up playfully before him. David, dumbfounded, hastily slams the door and leans against it tensely.

SUSAN
See? That will teach you to go around talking about people!

DAVID
(a man in a crisis)
Susan! You must get out of this apartment at once!

SUSAN
Don't be silly. I have a lease.

DAVID
Then you must get this thing out! I'll call the Zoo!

SUSAN
No you won't call the Zoo! I'm going to keep him.

DAVID
(drags a chair and props it against bathroom door)
But you can't. I won't allow it!

SUSAN
(with calm finality)
Mark says I'm to keep him, and I intend to keep him.
(picking up Mark's letter)
Listen!
(waves letter at him)
From my brother Mark. From Brazil.

SUSAN (cont'd)
(starts reading)
'Dear Susan -- I'm sending you Baby, a panther I picked up. Guard him with your life. He's three years old, gentle as a kitten, and he likes dogs.'
(pauses, frowns, then smiles apologetically)
I don't know whether Mark means he eats dogs or is fond of them. Mark's so vague at times.'
(continues reading)
'He also likes music -- particularly that song, "I Can't Give You Anything But Love, Baby."'

DAVID
That's absurd! Your brother is joking.

SUSAN
Oh no, it's quite. I tried it. Listen!

She goes to the victrola and snaps on a record. "I Can't Give You Anything But Love, Baby" blares out. There is a scratching at the bathroom door and the chair begins to vibrate as Baby tries to get out.

DAVID
(frantically)
Stop it, Susan! Stop it!

But he is too late. The panther is already out and coming toward David, who backs away.

SUSAN
(stopping the victrola)
There! You see? He loves it!

DAVID
(shakily, backing away)
If we put the victrola in the bathroom, would he go back in?

SUSAN
Stand still, David. Don't be nervous.

(CONTINUED)

DAVID
(still backing around)
Make him stand still!
(backs against the piano and closes his eyes in awful apprehension)

SUSAN
Oh, don't be silly, David. You can't make a panther stand still.

DAVID
(weakly, holding aloft the package which contains the bone)
If anything happens to me, see that this is delivered to the Museum.

SUSAN
(coming to his rescue)
Nothing is going to happen to you, David. He likes you.

The panther rubs against David's legs and a convulsive shudder goes through David's body.

SUSAN (cont'd)
Look, David, how cute he is!

David opens his eyes. The panther is now lying down at David's feet. David sidles out to make a getaway, but instantly the panther is up, ready to go with him. The panther simply loves him.

SUSAN (cont'd)
(overcome)
I never saw anything take such a liking to anybody in such a short time. It's sweet, David. Why, he'd follow you anywhere. We shan't have any trouble taking him to the Connecticut house.

(CONTINUED)

DAVID
(in revolt as he edges away from panther, who can't understand why the nice man doesn't like him)
Susan, maybe you're taking him to Connecticut. I want no part of it.

SUSAN
(following him)
But, David --

DAVID
I will not be involved in any more of your hare-brained schemes!

SUSAN
(indignantly)
It's not a hare-brained scheme. Imagine - Aunt Elizabeth arriving today - and running smack into a panther! That would be the end of my million dollars!

DAVID
(the panther still following him)
Now wait, Susan! Please! Let's take one thing at a time -- and slowly!

SUSAN
If you had an aunt who was going to give you a million dollars if she liked you, and you knew she wouldn't like you if she found a panther in your apartment -- what would you do?

DAVID
Well, since there is small chance of my ever being in that situation I see no point in my trying to figure it out.

He reaches the door, holding the package which contains the precious bone.

SUSAN
(clutching at him)
David! You can't leave me!

DAVID
(instinctively protecting his fossil by holding it out of her reach)
Susan! Don't jump at me! I'm a nervous man! I should be at the Museum with this - right now!

SUSAN
But you <u>have</u> to help me!

DAVID
(grimly)
Oh no I don't! There are two things in the world I have to do -- finish my brontosaurus and get married!

SUSAN
Did I hesitate last night when you were in trouble? No! Do you think there is anything I'd hesitate to do for you? No! That makes it an obligation, David.

DAVID
(doggedly)
My one obligation is to be married at three o'clock!

SUSAN
You'll be back in plenty of time! It's only to Westlake!

DAVID
Susan, I am a zoologist. I am going to marry a zoologist. That makes me happy. This makes me unhappy. I have only one desire. That is to go and complete my brontosaurus. <u>Now</u>!

And clutching his precious fossil he opens the door and stalks out. The panther, who doesn't want him to leave alone, follows with alacrity.

(CONTINUED)

SUSAN
(indignantly calling to David from open doorway)
Go on - Quitter!

DAVID
(stalking down the hall, unaware that the panther is at his heels)
It's no good calling me names, Susan. I'm not going to argue with you any more.

As he turns to deliver this parting shot, he sees our friend Baby, who has that 'whither-thou-goest-I-will-go' look in his eye. David points sternly at the doorway where Susan stands and eyes Baby. He becomes masterful.

DAVID (cont'd)
Go back!

SUSAN
You're wasting your time.

DAVID
(raising his voice)
Back, sir!

SUSAN
Promise him something.

DAVID
(to Baby, ignoring her)
Get back in that apartment!

SUSAN
There's only one way to get him back. That's for you to come back.

David stalks into the apartment and Baby follows. At the same pace David stalks around a chair, eyeing Baby treacherously, makes a dash for the door.

(CONTINUED)

72 (CONTINUED)

DAVID
(maliciously as he jerks the door open)
Well -- take care of yourself!

He slams it behind him, almost on Baby's nose. Baby sits down and regards the door. Why doesn't the man like him? Susan also regards the door. With malice aforethought she opens it. Baby patters out happily.

INT. UPPER CORRIDOR - APARTMENT BLDG. - DAY

73 David at elevator. The elevator enters scene and the doo: is opened. David steps in and once more a door bangs almost on Baby's nose. This time Baby doesn't sit down and regard the door. He turns and patters down the stair: The man is going down. Baby will find him.

INT. APARTMENT BLDG. FOYER - DAY

74 David emerges from the elevator, clutching his package, now concentrating on the Museum and his lifework. He walks through the corridor. Baby comes down the stairs, falls in behind him. They walk out through the entrance, CAMERA FOLLOWING, and disappear.

EXT. STREET - DAY

75 David, freed of his problem, starts to stride down Park Avenue all unaware that he has a friend whose devotion seems to be one of those lifelong things.

EXT. AT APARTMENT BLDG. ENTRANCE - DAY

76 REVERSE ANGLE on doorman of the apartment house as he watches the progress of David and Baby with amusement. Susan comes into scene. She is pulling on her hat. She dashes toward the curb where her station wagon stands

SUSAN
(to doorman)
Morning!

Dazed the doorman touches his hat.

(CONTINUED)

DOORMAN
Good morning, Miss Vance!

Susan gets into the station wagon and drives out of scene.

EXT. PARK AVENUE - DAY

77 David is too absorbed in his thoughts to notice that his approach seems in some queer way to push people off the street. They edge to the curb and keep going in the other direction; in fact, without difficulty and without being aware of it, David clears the street. Susan, in the station wagon, pulls into scene and drives along beside him.

SUSAN
(calling)
Who's your friend?

DAVID
What?

SUSAN
(calling)
They say once a leopard gets fond of a man there's no getting rid of him.

David, horror-struck, turns and looks. Baby rubs against his leg.

SUSAN (cont'd)
(the fiend)
I've been thinking, David -- he likes you so much that I think I'll give him to you.

DAVID
You can't do this!

SUSAN
(blandly)
Oh yes I can. If I can't get him up to Connecticut -- and I certainly can't get him up to Connecticut if he keeps following you and you don't go to Connecticut--
(shrugs, makes a resigned gesture)
the only thing I can do is wash my hands of him. He's yours.

77 (CONTINUED)

DAVID
He's not mine!

SUSAN
Prove it!

She starts to drive on. David runs out, with the leopard following, and catches on to the side of the station wagon.

DAVID
Susan, you can't leave me with this!

SUSAN
I can if you don't help me take him to Connecticut.

DISSOLVE

EXT. COUNTRY ROAD - DAY

78 MOVING SHOT station wagon bowling along. David sits in the front seat beside Susan. Baby, in the back of the station wagon, is wistfully peering into the front seat, wishing that they'd let him ride beside them. He makes several futile attempts to achieve his purpose but is pushed back by Susan, who is talking incessantly and, she thinks, convincingly.

SUSAN
If you meant to be unpleasant during the entire drive, I don't see why you bothered to come. I didn't ask you to come. You just jumped on the runningboard and insisted. All I was doing--

DAVID
(finishing it)
-- was leaving me with a leopard in the middle of Park Avenue.

SUSAN
(oblivious)
-- all I was doing was driving along. That's all I was doing.

(CONTINUED)

78 (CONTINUED)

DAVID
(firmly)
You blackmailed me into this Westlake trip. I have no assurance whatever that I will come out of it with my sanity. Despite your protestations that everything is going to be all right, Susan, I have the horrible crawling conviction located at the base of my neck that something dreadful is going to happen.

SUSAN
Oh, David -

DAVID
(silencing her with a professorial gesture)
Don't interrupt. I was about to say that if I emerge from this - this temporary insanity, you are not going to blackmail me into anything else. I intend to deliver this animal, take the first train to New York, finish my brontosaurus and get married. I shall endeavor to forget that these last twenty-four hours ever took place.

SUSAN
What's wrong with the last twenty-four hours? Nothing special has happened except that we've got a leopard. That's nothing to get fussed about.

DAVID
If you don't mind, we won't go into a discussion concerning normal and abnormal behaviour. I feel sure we wouldn't get anywhere. I feel equally sure that, even if you could see things my way except upside down, I could not carry on a sensible discussion while this beast is breathing down the back of my neck.

(CONTINUED)

78 (CONTINUED)

Susan reaches back, without looking, and pushes at Baby's head.

SUSAN
Get down, Baby. Get down.

Baby doesn't want to get down. He wants to breathe down the back of David's neck. Susan turns and concentrates on her task. Some way she must please David. As she turns, the station wagon overhauls a wagon piled high with crates of chickens, ducks, geese and, if you like, sparrows. Anything feathered will do. David closes his eyes, knowing what is going to happen.

DAVID
(agonized
Susan! Duck!

SUSAN
(yelling)
Yes, I know! Geese, too!
Hold Baby!

She skillfully hooks the rear wheel of the wagon. David covers his eyes.

79 SHOT of chicken wagon on its side. The crates, which have been thrown off, have burst open and the contents are fluttering and squawking in every direction. The irate driver is clawing his way out through a number of his charges, attempting unsuccessfully to gather them up. As he approaches the station wagon, which has slewed and landed at the other side of the road, he is shouting imprecations at Susan.

80 SHOT of station wagon. Susan is trying to get David's hat up over his forehead. In the excitement it has in some curious way managed to get pulled down over his eyes. David is frantically waving his arms.

DAVID
Leave it alone! My head will come with it!

SUSAN
Now just be calm, David. I'll get it.

(CONTINUED)

Meanwhile Baby has reared up and is excitedly watching his feathered friends. He poises on the side of the station wagon, balancing for a leap.

81 WIDER ANGLE to include the chicken wagon. The driver halts in his steps. Abusing Susan and David is one thing. Abusing Susan, David and a leopard is another. As Baby leaps to the ground Susan sees him, abandons her wrenching at David's hat and further confounds him in his temporary blind state by climbing over him to get to Baby. David, freed of Susan's tuggings, takes off his own hat with not too much trouble. Susan is wading through ducks, geese and chickens, singing, "I Can't Give You Anything But Love, Baby." The chicken wagon driver is backing away, which is quite pointless, because Baby is not at all interested in the driver. He is interested purely and simply in selecting the goose, duck or chicken which will be most satisfactory to his palate. He pays absolutely no attention to Susan.

82 CLOSE SHOT - David staring out of scene.

DAVID
(wildly)
Susan! Never hang on to a leopard's tail!

83 CLOSE SHOT - Susan, who has reached Baby and is desperately clinging to his tail, singing, "I Can't Give You Anything But Love, Baby." She sings the next speech to the same tune.

SUSAN
(just as wildly, over her shoulder)
Sing, David! Sing! He's slipping!

DAVID'S VOICE
I can't sing!

The tail slips from Susan's hand and she falls on her back.

SUSAN
(shrieking balefully)
Now look what you've done!

84 MED. SHOT, taking in station wagon and chicken wagon. The now thoroughly frightened driver, who has abandoned his chickens in favor of his life, is hot-footing it out of scene. Baby is crouched for a leap at a fine-looking figure of a duck. David scrambles out of the station wagon and runs toward Baby.

DAVID
(bitterly as he runs)
"Don't worry, David. Everything's going to be all right."

DISSOLVE

EXT.COUNTRY ROAD - ANOTHER LOCATION - DAY

85 We find David operating a tire pump. He has his back to the station wagon and Susan. His coat is off. His tie is off. His hair is rumpled and he is madder than ever. Susan sits on the hood, chin in hand, and regards him interestedly. Baby, equally interested, is lying under the wagon gnawing at the other side of the tire which David is pumping up. Baby has successfully gnawed through the tire, creating a space which lets the tube which David is pumping to protrude. As it puffs out toward him, Baby draws back and regards it with interest. He pats it tentatively.

SUSAN
Why, he was right in the middle of the road, David! I never hit anything in my life if it was in the right place!

DAVID
(savagely)
That wagon was on its own side of the road, Susan. Now don't try to crawl out of it! How much longer am I supposed to pump?

SUSAN
I don't know. And I'm not crawling out of anything! I tell you I saw it and it was in the middle!

DAVID
(shouting)
I saw it too and I say it wasn't in the middle! What time is it?

(CONTINUED)

85 (CONTINUED)

SUSAN
Oh, it's about twelve o'clock, I guess.

DAVID
(bitterly)
It doesn't seem to mean anything to you that I'm supposed to be back in New York at three o'clock.

SUSAN
Can I help it if it takes you so long to fix a tire?

86 CLOSE SHOT Baby, who is growing more and more interested in the bubble, which is getting bigger and bigger. He rolls over on his back and tries patting it upside down.

87 WIDER ANGLE as David angrily stops pumping and turns to look at Susan.

DAVID
But you can't just keep pumping a tire!

SUSAN
No, I suppose you can't. Why don't you stop?

88 CLOSE SHOT Baby. He pats the bubble once too often. It goes off with a loud bang. Baby jumps back, hurt and surprised, and slinks around the side of the wagon.

89 GROUP SHOT. David sinks dejectedly on to the runningboard, his head in his hands.

SUSAN
(brightly)
Well, at least, David, now that you've practiced it won't take so long to fix it this time.

(CONTINUED)

There is the sharp putt-putt-putt of a motorcycle approaching. A motorcycle officer draws into scene, dismounts and kicks down the stand which holds up his vehicle.

OFFICER
(pointing to Baby)
What's that?

SUSAN
(pointing to David)
It's his.

David stands up. He has had all he can bear. He turns and looks at Baby, then looks at the officer.

DAVID
That, my friend, is a leopard. Webster calls it a large catlike beast of prey with a beautifully spotted skin.

DISSOLVE OUT

DISSOLVE IN

EXT. COUNTRY ROAD - ANOTHER LOCATION - DAY

90 CLOSE UP roadside sign, reading:

WESTLAKE, CONNECTICUT
1 MILE

PAN AROUND to station wagon coming along road in the direction of Westlake. As it comes abreast, we see Susan driving.

91 PROCESS SHOT Susan and David. They drive along toward Westlake.

SUSAN
(brightly)
But we have to go through Westlake to get some meat for Baby. If we don't, he might eat the maid. You do make a fuss, David.

DAVID
I still maintain that it was going a bit far to tell that officer that we're part of the Westlake circus. I won't deny that you look like a trapeze artiste - but by no stretch of the imagination do I look like a knife thrower.

SUSAN
Oh, I don't know.

DAVID
Would it be too much to ask that if there is any further explaining to do, I am allowed to do it?

SUSAN
You weren't doing so well with the officer, I noticed.

DAVID
I was doing all right until you explained that Baby was just a house-cat.

DISSOLVE OUT

DISSOLVE IN

EXT. MAIN STREET OF WESTLAKE - DAY

92 FULL SHOT of store, over which is a large sign:

WESTLAKE MARKET

There are gaudy circus posters in the windows of the market and we can hear faintly from the distance a circus calliope. Cars are parked diagonally along the curb in f.g. There are two open spaces, one of which faces a fire-plug. As we DISSOLVE IN a big limousine enters along street and pulls into the proper parking space in front of market. Dr. Digby, of Ritz-Plaza memory, climbs out. Constable Slocum enters scene and stands, hands in pockets, on the curb.

CONSTABLE SLOCUM
Hello, Doc. Up for the week-end?

DR. DIGBY
(moving toward door of market)
Hello, Constable. Yes, we've opened the house for the summer. It's good to get away from the hurly-burly of New York.

He enters the market. Constable Slocum moves off down the street, staring into shop windows. Susan pulls into the remaining parking space in front of the fire-plug. Baby is not visible.

93 TWO SHOT Susan and David as she turns off the ignition.

DAVID
(climbing out, protesting)
This is madness! Of all places, you want to stop in a town where there's a circus!

SUSAN
I don't want to stop because there's a circus, David. We have to have meat for Baby.

DAVID
But you say your house is only a mile away. Why can't you send back for it?

(CONTINUED)

93 (CONTINUED)

SUSAN
Really, David, you're just wasting time.

David, licked, turns away.

94 WIDER ANGLE, taking in the front of the market and the two cars parked in front. As David enters the store a white-aproned clerk comes out with two dead but still undressed chickens. He puts them in the back of Digby's limousine. During this the sound of the circus calliope has grown louder, approaching an intersection off-scene. Susan gets out and climbs on the fender of the station wagon, peering across the tops of other parked cars. Constable Slocum comes back along sidewalk, retracing his languid steps. A star shows on his chest. He stops and looks at Susan and at the fire-plug, then comes over to her.

CONSTABLE SLOCUM
(indicating)
Lady, that's a fire-plug.

SUSAN
(with a brief glance)
Yes, I know!

CONSTABLE SLOCUM
It's against the law to park in front of fire-plugs.

SUSAN
(smiling, a little more friendly)
Yes, I know.

The constable stops and thinks. Then he crooks his finger at her politely.

CONSTABLE SLOCUM
Come down here a minute.

SUSAN
Who - me? Why?

CONSTABLE SLOCUM
(tapping his star)
I am Constable Slocum.

(CONTINUED)

SUSAN
Oh, how do you do? I'm Susan Vance.

CONSTABLE SLOCUM
I don't care who you are. You can't park in front of a fire-plug.

SUSAN
(pointing off, pleasantly)
Oh no, I'm just watching the parade.

CONSTABLE SLOCUM
(pointing sternly to a spot directly at his feet)
Come here!

Susan jumps down as if it were an invitation to a pleasant conversation.

SUSAN
Do they give you free seats for the circus?

CONSTABLE SLOCUM
Oh, sure! Elmer and me --
(then catches himself; sternly)
Suppose there was a fire, right now, with cars jammed in here this way.

SUSAN
Oh, we could all get to it if we were polite about it.

CONSTABLE SLOCUM
(getting dizzy)
The firemen have to go get to the plug, lady. We don't care whether you get to the fire.

His back is to the station wagon, but Susan's isn't.

95 CLOSE SHOT Baby, who has been lying down in rear of station wagon, as he raises his head and peers past CAMERA into Digby's car.

96 WHAT HE SEES: The two chickens on the back seat of the limousine, which nobody can deny are fair game. The window is open.

97 CLOSE SHOT Baby as he rears up and prepares to go hunting.

98 TWO SHOT Susan and constable, with the two cars in b.g. The first lines should be played over the CUTS to Baby.

SUSAN
Is there a fire?

CONSTABLE SLOCUM
No!

SUSAN
Then why are we discussing it?

CONSTABLE SLOCUM
(confused)
You can't park in front of a fire-plug!

At that moment Susan sees what we see: Baby crawling from the station wagon into the rear of Digby's car, which immediately conceals him from view.

SUSAN
(vaguely, her mind grappling with her new problem)
You said that before.

CONSTABLE SLOCUM
I'm going to stop saying it.
I'm going to give you a ticket.

SUSAN
Oh, I'd love to go to the circus, Constable -- but you'd better keep your tickets, because I'm going to be busy tonight.

(CONTINUED)

CONSTABLE SLOCUM
(finding force the only solution)
Listen, lady, you're under arrest! Does that mean anything to you?

SUSAN
But why?

CONSTABLE SLOCUM
(in a low dogged tone)
Parking in front of a fire-plug!

SUSAN
(having a brain-wave)
That's not my car.

CONSTABLE SLOCUM
(completely at a loss)
Whose car is it?

SUSAN
I don't know. I never saw it before.

She begins to sidle off, smiling sweetly. Slocum stands his ground, watching her suspiciously. Still smiling at him occasionally, she goes to Digby's limousine and with a proprietary air brushes off a bit of dust from a fender and kicks the tires speculatively. Slocum moves out of scene, looking back over his shoulder.

INT. MARKET - DAY

99 A number of customers are there, among them Dr. Digby, who is at the vegetable stand inspecting the day's selection. David has been awaiting his turn at the meat counter. Now it comes.

DAVID
I want twenty pounds of sirloin steak.

Digby, as does every other customer in the place, turns his head and stares at David.

100 TWO SHOT David facing the flabbergasted clerk across the counter. David is bedraggled and dirty.

CLERK
Did you say - twenty pounds?

DAVID
Yes. I said twenty pounds.

CLERK
How will you have it cut?
(as David hesitates)
I mean, are you going to roast it or broil it?

DAVID
(with dignity)
Neither. It's going to be eaten raw.

101 FULL SHOT as the clerk begins sawing up a huge chunk of meat on the block. Digby takes a step forward for a closer scrutiny. He knows he has seen David somewhere before and is visibly searching his memory.

EXT. STREET BEFORE MARKET - DAY

102 Susan is trying to get Baby back into the station wagon. She is keeping a wary eye on the door of the butcher shop. Baby, engrossed in his feast on the floor of the tonneau, is adamant.

INT. MARKET - DAY

103 The clerk is wrapping the twenty-pound package of meat. David and Digby are staring at each other.

DR. DIGBY
Your face is very familiar.

DAVID
(smiling foolishly as he reaches for the package which the clerk is handing him)
Oh, it's one of those faces -- I meet people every day -- lots of people -- who look just like me.

(CONTINUED)

103 (CONTINUED)

CLERK
(as David takes package)
Do you grind it up before you eat it, Mister, or do you just cut it in hunks?

DAVID
(as he backs away from counter, smiling foolishly at Digby the while)
It's not for me. It's for Baby.

He makes his escape hurriedly out of scene.

EXT. FRONT OF MARKET - DAY

104 David comes out, carrying the twenty-pound package of meat and his intercostal clavicle. CAMERA PANS on him as he starts for station wagon and then stops short at what he sees: Susan backing Digby's car out of the parking space.

DAVID
(hurrying to Susan in protest)
Susan!

SUSAN
Come on!

DAVID
(getting on the runningboard as she backs clear)
Susan! What are you doing? This is not your car!

SUSAN
No, but it's my panther!

She races the engine and clashes gears horribly as she tries to get into first speed. David, still expostulating, is hanging on to the runningboard, somewhat hampered by his two packages, as Constable Slocum strolls back and stands watching them.

EXT. DOORWAY OF MARKET - DAY

105 Dr. Digby comes out. His arms are full of parcels. He stops, aghast. There is a horrible clashing of gears over this.

EXT. STREET BEFORE MARKET - DAY

106 WHAT HE SEES: The limousine lurching forward, engine racing. Susan is not visible from this angle. David, hanging to the runningboard, is apparently urging on the driver.

EXT. DOORWAY OF MARKET - DAY

107 Digby and Slocum looking off.

DR. DIGBY
(wildly)
That's my car!

CONSTABLE SLOCUM
Your car?

DR. DIGBY
(with a yell)
Go after him! Catch him! I remember that fellow now! He tried to steal my wife's purse last night! Don't stand there, Slocum! Do something!

CONSTABLE SLOCUM
Well, can you imagine that!

He runs out of scene without any idea where he is going.

DISSOLVE OUT

DISSOLVE IN

INT. STABLE OF THE VANCE ESTATE - DAY

108 Susan drives Digby's car in, shuts off the motor and climbs out. She opens the rear door as David climbs out wearily, still carrying the precious fossil. David is in a lather. He has had as much as he can bear.

SUSAN
Oh, stop yapping at me! We're here! The panther's here! Everything's all right!

DAVID
(grimly)
Everything is not all right. On top of everything that's happened, we have stolen a car!

SUSAN
I don't want the car. I'll send it back.

DAVID
(they start leading Baby toward a box-stall)
I suppose you'd like me to leave it with the constable -- on my way back?

SUSAN
Oh, no, I don't think that would be safe. They might arrest you. It's a hot car.

DAVID
(savagely)
I know. You're going to file the numbers off the engine!

SUSAN
(as though he were suggesting it)
Oh no, David - that's dishonest. I'll send the gardener back with it tonight -- after it's dark.

David is speechless. CAMERA FOLLOWS them. Susan unlatches the door of the box stall and they lead Baby within, CAMERA FOLLOWING. Susan pats Baby and straightens up as she looks at David.

(CONTINUED)

108 (CONTINUED)

SUSAN (cont'd)
Now, David, I would suggest -

DAVID
(wildly)
The only way you could get me to follow one of your suggestions is to hold a bright object in front of a light! You see, Svengali, what I want is to get married! To get married I have to leave here. To leave here without being arrested I have to have a shower. Where is there a shower?

SUSAN
A shower is just what I was going to suggest.

DISSOLVE

INT. VANCE BATHROOM - DAY

109 David is under a shower. We can see his head above the frosted glass door of the stall shower.

INT. GUEST BEDROOM ADJOINING BATHROOM - DAY

110 Susan rings a bell and begins picking up David's clothes which are laid over a chair. We can hear David splashin in the shower. The package containing the fossil bone has been set carefully on the chair. Susan fingers it curiously and calls off.

SUSAN
What's in this box?

DAVID'S VOICE
It's the intercostal clavicle of a brontosaurus.

SUSAN
(with new interest)
Is it really?
(unwraps it and looks indignant)
Why, it's only an old bone!

INT. VANCE BATHROOM - DAY

111 David splashing under the shower.

DAVID
Yes, it's just a bone! Don't touch it, Susan. Put it down - gently --
(vehemently)
-- and go away!

INT. GUEST BEDROOM - DAY

112 Susan shrugs and tosses the bone down on the chair as Mrs. Gogarty, the housekeeper, enters in response to the bell. Susan hands her the clothes.

SUSAN
Hannah, I want Gogarty to take these into town. Have them sponged and pressed.

Mrs. Gogarty looks at the clothes and then off at the shower, where David's splashing is heard.

MRS. GOGARTY
Do you want them right back?

SUSAN
(airily)
Oh, there's no hurry, Hannah - no hurry at all.

DAVID'S VOICE
(over the shower)
Susan!

SUSAN
(pushing Hannah toward the door hastily)
But do get Gogarty off to town before he misses them.

DAVID'S VOICE
(loud and impatient as the shower is turned off)
SUSAN!

(CONTINUED)

SUSAN
(as Mrs. Gogarty exits)
Yes, dear?
(goes to bathroom door and calls around it sweetly)
Is there anything I can do for you?

DAVID'S VOICE
Hand me my clothes.

SUSAN
(innocently)
Oh -- your clothes. I'm afraid you'll have to wait, David. They're being pressed.

David's head and shoulders appear at the door.

DAVID
(indignantly)
I don't want them pressed. I want to put them on. I must leave here immediately.

SUSAN
But you can't leave without your clothes, David.

DAVID
(grimly)
I know that! That's why I want them!
(looking past her around the room)
Where are they?

SUSAN
The gardener took them into town.

DAVID
(frantically)
Stop him! I can't wait!

SUSAN
Now don't be impatient, David. We'll talk about it after I have a shower. Everything's going to be all right.

112 (CONTINUED)

DAVID
(through clenched teeth as she starts for the door)
Everything is all right except that my fiancee is waiting for me in New York to be married -- and I'm not in New York.

SUSAN
(turning in the doorway and calling back)
Don't be selfish. You had a shower.

DAVID
(wildly)
But I have to have my clothes!

SUSAN
And I have to have a shower. I'll be in Mark's room.

DAVID
(wildly, as she exits)
Susan, you can't leave me here like this.

But Susan has.

INT. VANCE LIVING ROOM - DAY

113 Susan crosses to Mark's bedroom, calling back as she goes.

SUSAN
How you do go on! You get one thing settled and you start worrying about another. Don't you ever do anything but worry?

David's head and shoulders appear at the guest bedroom door, as he calls after her, anguished.

(CONTINUED)

113 (CONTINUED)

DAVID
You've heard about marriage, haven't you, Susan? Would it seem to be asking too much on my part to be allowed to worry about this thing that is going to influence the rest of my life?
(on a mounting note of hysteria)
And while I'm worrying, do you mind telling me how I'm going to get back to New York without any clothes?

SUSAN'S VOICE
(as we hear the shower from Mark's room)
David, I want you to be married. I think you should be married. I think every man should be married. But I think your suit ought to be pressed. It wouldn't look well.

DAVID
(shouting)
Miss Swallow doesn't <u>care</u> how I look!

SUSAN'S VOICE
(from shower)
What?

DAVID
(shouting frantically)
I said Miss Swallow doesn't <u>care</u> how I look!

<u>INT. MARK'S BATHROOM - DAY</u>

114 Susan in the shower. She calls over the door.

SUSAN
(screaming)
Oh, but that's silly!

INT. VANCE LIVING ROOM- DAY

115 David emerges from the guest bedroom, clutching a feather negligee of uncurled ostrich, with a train, about him, and strides out infuriatedly in pursuit of an argument.

DAVID
Will you come out of that shower and help me find some clothes -- or do I have to come in and get you?

SUSAN'S VOICE
Oh, David! You wouldn't!

DAVID
(striding up and down - to himself)
No, of course I wouldn't.
(yells toward Mark's door)
Susan Vance, come out of that shower this minute!

SUSAN'S VOICE
I can't hear you, David.

DAVID
(striding up and down with growing frenzy)
You can hear what you want to hear.

SUSAN'S VOICE
Oh no, I can't! I can't hear a thing.

DAVID
(striding around like an animal caged)
Oh, you can't? Well, I think you're a spoiled, conceited little scatterbrain! The first time I looked at you I knew it. The more I see of you the more I realize it! The man who's unlucky enough to get you is going to have a lifetime of misery!

(CONTINUED)

115 (CONTINUED)

Near the end of this speech he yanks open the door and stands aghast. For he sees what we see: a well-preserved woman of 60, who is Susan's Aunt Elizabeth and, though David knows it not, is also Mrs. Carleton Random. Behind her are a uniformed chauffeur and an English maid, their arms full of luggage. Aunt Elizabeth holds a leash, to which is attached a growling dog. This is George, who in his own way has as many possibilities for trouble as has Susan. Through the open doorway we can see a limousine parked in the driveway. David clutches the negligee about him and backs off into the living room again, speechless.

SUSAN'S VOICE
Now, David, you're being perfectly ridiculous! Just calm down and wait till I get out there.

There is a dead silence as Aunt Elizabeth stares at David. George growls and strains on the leash to get at him.

AUNT ELIZABETH
(explosively)
Where are your clothes?

DAVID
(completely disorganized)
My clothes?... Oh - you mean my clothes.
(as George growls and strains at the leash)
Why, I - I suppose you think it's odd my wearing this. I realize it looks odd. I don't usually - I mean I - don't own one of these things -- this isn't mine -- I'm -- I'm merely looking for my clothes.

SUSAN'S VOICE
David! Don't go, David! I'm coming right out! Are you there?

(CONTINUED)

115 (CONTINUED)

AUNT ELIZABETH
(pointing off brusquely as she glares at David)
Is that my niece?

DAVID
(still disorganized)
I - I don't know -- Who is your niece?

AUNT ELIZABETH
(violently)
Answer me! Is that Susan?

DAVID
(meekly)
Yes. She - uh - she's taking a shower.

SUSAN'S VOICE
David, can I come out? Are you decent?

David, rooted to the spot, makes some fluttering motions with his arms and his mouth moves soundlessly.

AUNT ELIZABETH
(yelling)
Susan! Hannah! HANNAH GOGARTY!

SUSAN'S VOICE
(yelling as Hannah appears from the dining room)
Wait a minute! Wait a minute!

AUNT ELIZABETH
Who is this young man?

MRS. GOGARTY
I don't know.

AUNT ELIZABETH
(explosively)
Does anybody know? SUSAN!

(CONTINUED)

115 (CONTINUED)

Susan appears from the doorway to Mark's bedroom, wrapping a huge toweling bathrobe about her, her dripping feet tucked into mules. She knows she is in for it and she enters gingerly, thinking fast.

SUSAN
(in a frozen voice)
Why, Aunt Elizabeth! How nice to see you! What in the world brought you up to Connecticut? I expected you to stay in the New York apartment.

AUNT ELIZABETH
(with a snort)
In this heat?

SUSAN
(beguiling)
I never dreamed you would be coming here. But I'm so happy to see you. And here's George. Bless his little heart.
(bends to pat the dog)

AUNT ELIZABETH
You haven't changed a bit, Susan. Whenever you're in a jam, you gush. I know you. You're trying to get out of something. What is it? Who is this young man?

SUSAN
(thinking fast)
Why -- that's David. He's a friend of Mark's.

AUNT ELIZABETH
What have you done with his clothes?

SUSAN
His clothes?

(CONTINUED)

MRS. GOGARTY
She knows very well where his clothes are. Gogarty's taken them into town.

AUNT ELIZABETH
(turning on David)
Why are you here?

SUSAN
(frantically)
I told you -- he's a friend of Mark's.

AUNT ELIZABETH
You keep quiet, Susan!

DAVID
Susan brought me here.

AUNT ELIZABETH
I don't doubt that -- but why?

DAVID
(stammering)
Well, it seems very complicated -- but she wanted to bring---

SUSAN
(cutting in frantically and lying rapidly)
Don't David---
(turning on her Aunt)
I had a letter from Mark, and he asked me to bring David up here--for a rest. He's been working very, very hard, Mark says, and he's apt to have a breakdown. He mustn't be excited. Whatever he wants to do, he must be allowed to do it, Mark says---

AUNT ELIZABETH
(pointing with a snort)
Does he want to wear that thing?

DAVID
(violently)
NO!

(CONTINUED)

115 (CONTINUED)

SUSAN
(hurriedly)
Mark says he should be allowed to do whatever he wants to do. If he wants to wear a negligee, he should be allowed to wear a negligee, Mark says-- because there's no telling, Mark says, what will happen if we don't give him his own way.

DAVID
(violently)
There's no telling what will happen if I don't get my clothes! I want to be married!

AUNT ELIZABETH
Susan! I forbid it! I absolutely put my foot down! I'll cut you off without a penny!

DAVID
(wildly)
If you'd listen to me instead of listening to her---

AUNT ELIZABETH
(with finality)
I'm not going to listen to either of you. Not another word, young man, until you're well! And meantime, Hannah, there must be some of Mark's clothes here. He can wear those.

MRS. GOGARTY
(addressing David as she points toward Mark's bedroom)
They're in there.

David gathers his finery about him and stalks into Mark's bedroom with as much dignity as he can muster. Susan, seeing her prey on the wing, calls after him:

SUSAN
David-- wait!

(CONTINUED)

115 (CONTINUED)

The bedroom door bangs behind David, and Susan turns on Aunt Elizabeth.

SUSAN (cont'd)
Now look what you've done! If he gets some clothes he'll go away. And he's the only man I've ever loved!

She dashes madly for her bedroom. Aunt Elizabeth looks after her and then looks at Hannah.

AUNT ELIZABETH
It's so like Susan to fall in love with a lunatic! Well, it's a good thing I came. Bring in that luggage.

MRS. GOGARTY
(as the chauffeur deposits luggage and goes for more)
How long do you expect to be here, Mrs. Random?

AUNT ELIZABETH
(unsnapping George's leash)
Indefinitely. I'm here for a long quiet rest. George needs a rest, too.

INT. GUEST BEDROOM - DAY

116 Susan has hurried into slacks and is wildly combing her hair, which is still damp from the shower. The door to the living room stands open. George enters curiously. Susan grabs her lipstick and dashes out of the room to intercept David. CAMERA STAYS on George, who has found David's fossil on the chair. He regards it moodily for a moment, then takes it in his mouth and with an air of ownership stalks out.

INT. MARK'S BEDROOM - DAY

117 Susan is confronting David, who is now dressed, stock and all, for hunting. All David could find was white riding breeches, boots and a pink hunting coat.

SUSAN
But, David, you can't leave me here with Aunt Elizabeth -- and a panther right out there!

DAVID
I am not responsible for you or your panther. It's your problem. I, too, have a problem. I still have to see Mr. Peabody. And I have to get married!

SUSAN
But the way to get to Mr. Peabody is through Aunt Elizabeth. He has to do everything she tells him. If she says so, he'll have to be nice to you--because he's her lawyer.

David, on the point of fleeing, turns and eyes her strangely.

DAVID
What's your aunt's name?

SUSAN
Elizabeth!

DAVID
(hoping he's wrong but knowing he isn't)
But she has another one.

(CONTINUED)

117 (CONTINUED)

SUSAN
Oh yes, of course. Naturally.

DAVID
I've made a mistake. Don't tell me. I don't want to hear it.
(starts for the door)

SUSAN
It's Random. Mrs. Carleton Random.

David sinks wearily against the door jamb and groans.

DAVID
Out of seven million people, why--why did I have to run into you yesterday?

SUSAN
(plaintively)
What's the matter? What have I done now?

DAVID
Mrs. Carleton Random is going to give away a million dollars.

SUSAN
I know.

DAVID
(as if talking to an idiot)
I want it for the museum!

SUSAN
You can't have it for the museum. She's going to give it to me.

David puts his hands on her shoulders, as if making a dying request.

(CONTINUED)

117 (CONTINUED)

DAVID
Susan--could you concentrate for just a minute? It's important to me--to my work--that your aunt never find out who I am. Can you remember that? Just that one thing?

Susan is melting at his touch.

SUSAN
(limply)
Yes, David.

DAVID
(pulling her closer)
You do understand, don't you?

SUSAN
(languishing)
Yes, dear.

DAVID
I'm going away from here. I'll never see you again. But --
(in anguish)
--don't--don't ever tell her my name! Tell her I'm Mark's friend! Tell her I'm a crackpot, if you like. But don't tell her I'm David Huxley!

Pushes her off and strides out. Susan groggily comes out of the fumes of love and follows him.

INT. GUEST BEDROOM - DAY

118 David strides in to get his precious fossil. He goes to the chair and picks up the empty box. With a horrified look he turns smack into Susan, who has followed him.

DAVID
Where is it?

SUSAN
(dreamily)
Where is what?

(CONTINUED)

118 (CONTINUED)

DAVID
(frantically)
My intercostal clavicle!

SUSAN
(still in a trance)
Your what?

DAVID
The bone! It's rare, it's precious! It took three expeditions and five years to find that bone!

SUSAN
(dreamily)
My!

DAVID
(shaking her)
Where is it? What did you do with it? Give it to me!

SUSAN
I--haven't--got it--David. I didn't--swallow it!

He lets go of her, drops on his knees and starts looking under the chair. Susan also gets down on her knees and turns up the corners of the rug.

EXT. GARDEN - DAY

119 Under a rose bush, George is pawing dirt over the buried bone. He regards his handiwork critically from several sides, and then ambles off.

INT. GUEST BEDROOM - DAY

120 David and Susan are crawling around, looking under furniture--everything--in a frantic search for the bone. Both peer under the bed. Their gazes meet.

DAVID
(agonized)
Susan--try to remember! You're quite sure you didn't carry it somewhere?

(CONTINUED)

120 (CONTINUED)

SUSAN
No, David. Why would I be carrying a bone around?

DAVID
I wouldn't dare give a reason for anything you do!

They crawl out simultaneously from under the bed. David slumps dejectedly on the corner of the bed. Susan sits down on the other corner with her back almost against his.

SUSAN
Well, there's only one thing to do. You'll have to find another bone.

DAVID
(coldly)
It took three expeditions and five years to find that one.

SUSAN
You're making an awful fuss, David. Now that you know where the place is, just send them back to get another one.

DAVID
(his hands clenching prayerfully)
All right--we'll leave that. The point is, if I don't find that bone, I can't go back to New York!

SUSAN
Well, I think that's pretty silly--that a man can't go home because he can't find a bone.

DAVID
Susan! Please! There are some things you shouldn't try to discuss. What an intercostal clavicle means to science--and to me--is beyond your capacity. Where you can help is to remember where you put it.

(CONTINUED)

120 (CONTINUED)

SUSAN
(plaintively, pointing)
I put it there--where I found it!

DAVID
Did you see anybody else in here?

SUSAN
Nobody! Nobody but--
(with illumination)
--George!

They look at each other, speechless. Both rise on a common impulse and start for the door.

INT. VANCE LIVING ROOM - DAY

121 Susan and David come dashing from the guest bedroom and encounter Aunt Elizabeth in the entry. Aunt Elizabeth stares at David's weird attire. David hurtles past them both and out the front door.

SUSAN
(wildly)
Where's George?

AUNT ELIZABETH
Susan, I want to talk to you--alone!

SUSAN
(looking after David)
But, Auntie, I have to find George.

AUNT ELIZABETH
Why?

SUSAN
David wants him. David loves him. He thinks he's such a nice dog.

AUNT ELIZABETH
Nonsense! George is a fiend, as you perfectly well know.

(CONTINUED)

121 (CONTINUED)

SUSAN
I know. But David doesn't.
(and to her aunt's astonishment, she dashes on past in pursuit of David; calling)
Da-vid! Wait for me!

EXT. GARDEN - DAY

122 David is walking around a bush, snapping his fingers and whistling luringly. Susan dashes in to him.

SUSAN
Don't do that, David. If the nasty little beast knows you want him, he'll hide.

She puts her finger to her lips and they start tiptoeing across the garden, CAMERA FOLLOWING. George, who has been spying on them all the while, appears from behind a hedge and follows at David's heels. His muzzle and paws are covered with fresh earth. He keeps his nose an half-inch from David's ankle, prepared to bite him if he walks too fast, prepared to bite him if he walks too slow, prepared to bite him anyway if the mood hits him. David stops suddenly in despair.

DAVID
Susan, this isn't getting us anywhere. We'll never find the worthless brute!

Both start and turn as George growls at David.

SUSAN
(deceitfully)
Oh, here's the little doggie! Isn't he a dear, David?

She and David drop on their hands and knees and Susan quickly snatches one of George's paws so that he cannot get away. George growls.

DAVID
(indicating George's earthy muzzle and paws with agitation)
Look! He's been digging! He's buried it!

(CONTINUED)

122 (CONTINUED)

SUSAN
Oh dear! There are twenty-six acres in this garden!

DAVID
(sternly to George)
Come on now--where did you put that bono?

SUSAN
(warningly)
Oh no, David, not that way!
(cooingly to George)
Now, George, we're not angry. Susan and David need that bone. It's a nasty old bone. It's hundreds of years old. Susan will get you a nice fresh bone, if you'll show us where it is.

George sits down and looks bored.

DAVID
(bitterly addressing the dog)
You cur!

SUSAN
(warningly)
David, don't! You'll ruin everything. Spell it!
(sweetly to George)
Now, darling, don't be stubborn. Susan loves you. Let's dig. Come on, George--let's dig.

She brushes the earth suggestively, showing George, who knows how to dig better than she does, what she means by 'dig.' George seems to get the idea. He rises and stalks off. Susan clutches David's arm excitedly as they follow.

SUSAN (cont'd)
See? You just have to know how to handle him. Everything's going to be all right, David.

123 The spot where we saw George bury the fossil. George comes stalking into scene with Susan and David following expectantly. It is obvious that George is leading them to his buried treasure. In a moment we see that George has no such intention. He walks calmly over the spot and David and Susan follow him.

SUSAN (cont'd)
(in a hushed voice)
He's going to dig in a minute.
I can tell.

Sure enough, George digs, but not in the right spot. Susan and David drop on their hands and knees and help him dig with growing enthusiasm.

SUSAN (cont'd)
(talking to both
David and George, in
different tones)
Good George! That's right!
Good George!... You see, David,
it's all very simple if you
just keep your head... Don't
stop digging, dear. That's a
fine dog... Isn't he a strong
little man, David?

David is digging with silent determination. After a few minutes of frantic digging, quite a nice hole has been made. George calmly lies down in it, puts his head on his paws and shuts his eyes. For a moment Susan and David, on their hands and knees, stare at him in hurt surprise.

DAVID
(through clenched
teeth)
You unfeeling beast!

SUSAN
(frightened)
Oh, David, don't!
(lifts George out of
the hole and sets
him on his feet;
her voice honeyed)
If you're tired, dear, just show
David and Susan, and they'll dig.

George seems to get the idea and ambles off. They follow.

DISSOLVE OUT

EXT. ANOTHER PART OF GARDEN - AFTERNOON

124 Gogarty, perspiration dripping from him, is filling holes. He has a good many to go, running in a zigzag line. Wearily and irritably he scoops dirt into the gaping hole which he is working on, tamps down the earth, leans on his spade and regards what lies ahead of him: holes stretching in an interminable zigzag line. Aunt Elizabeth enters to him from the house. She stands regarding the holes and Gogarty.

AUNT ELIZABETH
What are you planting?

GOGARTY
(straightening irritably)
I would not be planting anything in a crooked line, ma'am. That you know.

AUNT ELIZABETH
Then why are you digging holes?

GOGARTY
I'm not digging holes. I'm filling up holes.

AUNT ELIZABETH
But you can't fill up holes until after they've been dug. You must have dug them first.

GOGARTY
Mrs. Random, I dug nothing. I'm merely trying to repair the damage which has been done to the finest garden in Westlake County. And I have it in my mind, Mrs. Randon, to say just one thing. If Miss Susan wants to dig, why don't you get her a sandpile?

AUNT ELIZABETH
What has Miss Susan to do with it?

(CONTINUED)

124 (CONTINUED)

GOGARTY
Miss Susan has everything to do with it. Miss Susan and that young man and your dog, Mrs. Random, are careening around this garden just digging wherever they see fit. Follow these holes and you'll find her. It will be the work of years for me to repair this afternoon's foolish foolishness.

Aunt Elizabeth looks off-scene, puzzled, and goes in the direction in which the holes lead.

GOGARTY (cont'd)
(bending back to his task)
And, furthermore, I should say, Mrs. Random, if you want a gardener who'll put up with anything you can just get another man. It's not Gogarty who'll be the tool of every whim of a twenty-year-old girl.

EXT. GARDEN - AFTERNOON

125 Susan, David, and George. David has completed the hole. He leans on his spade wearily and looks inquiringly at George. George, who is now tired of digging or of seeing anyone else dig, puts the seal of finality on the whole business. With a burst of energy he begins filling the hole.

DAVID
(in a bitter voice as he leans unmoving on his spade)
Oh, don't exhaust yourself, George. Let me do it.

AUNT ELIZABETH'S VOICE
(calling peremptorily from off-scene)
Susan! Where are you?

George hears that well-known voice and ducks out. He's no fool. David drops the spade in trying to catch George.

SUSAN
Follow him, David!

(CONTINUED)

David exits hurriedly in pursuit of George.

AUNT ELIZABETH'S VOICE
(louder)
Susan?

SUSAN
(faintly)
Here, Auntie!

She hurriedly brushes off her hands and pushes back her hair as Aunt Elizabeth appears around some shrubbery and enters to her.

AUNT ELIZABETH
(with asperity)
Susan! What in the world are you doing?
(indicating the holes)
What are these?

SUSAN
(faintly)
Holes.

AUNT ELIZABETH
(expositively)
I know they're holes! How did they get here?

SUSAN
David and George were digging.

AUNT ELIZABETH
(confronting her determinedly)
Now, young lady, we're going to get down to brass tacks. You're hiding something.

SUSAN
(with a wail)
No!

AUNT ELIZABETH
Who is this David?

SUSAN
Well--he's a friend of Mark's.

AUNT ELIZABETH
Is that all you know about him?

SUSAN
No. I know I'm going to marry him. He doesn't know it yet -- but I am!

AUNT ELIZABETH
What is his name? What is his background? What does he do?

SUSAN
His name? It's--uh--uh--Bone.

AUNT ELIZABETH
Bone? Can't you be more explicit? What does he do?

SUSAN
He--he hunts.

AUNT ELIZABETH
Hunts what?

SUSAN
Why--uh--animals, I should think.

AUNT ELIZABETH
Oh. Is that how he met Mark? Big-game hunting?

SUSAN
Oh--very big.

AUNT ELIZABETH
Well, if you're planning to marry him on my money, you're mistaken. I will not have a lunatic in the family. You and Mark are quite enough for me to cope with. Furthermore, when Alexander comes tonight I shall speak to him seriously about you. As your guardian, he should be informed of the kind of company you're keeping.

(CONTINUED)

125 (CONTINUED)

SUSAN
(quavering)
You mean Boopie's coming here?
Tonight?

AUNT ELIZABETH
Have you any objection to my seeing my lawyer? He's coming late, but he's going to spend the night--and we'll settle this tomorrow.

Her gaze fixes off-scene with astonishment.

126 WHAT SHE SEES: David crawling through a hedge on his hands and knees after George.

127 Aunt Elizabeth and Susan. They react.

AUNT ELIZABETH
(aghast)
Susan! We just can't have that man around!

SUSAN
But, Auntie, he's only playing with George.

AUNT ELIZABETH
Well, he's not going to play with George any longer.
(calls peremptorily)
George!

EXT. GARDEN - AT HEDGE - AFTERNOON

128 David crawling after George. The dog stops as Aunt Elizabeth's scream is heard again.

AUNT ELIZABETH'S VOICE
George! Come here! This minute!

George starts out of scene toward the voice. David grabs at his leg and falls face down, missing.

gwh

EXT. GARDEN - AFTERNOON

129 Susan and Aunt Elizabeth.

AUNT ELIZABETH
Keep that man away from me, Susan. And mark my words, you're not safe either! You can push Providence just so far.

George enters and she snatches him up in her arms and marches out toward the house.

DISSOLVE

EXT. A ROMANTIC SPOT - LATE AFTERNOON

130 Susan and David are sitting on the bank of a stream completely exhausted. Susan is happy because she has succeeded in keeping David in Connecticut. David is unhappy because she has succeeded in keeping him in Connecticut.

SUSAN
(sighing deeply and stretching out with her arms under her head)
Oh--how quiet it is! Isn't it nice, David--just to be quiet and-and-alone this way? Without a lot of people talking to us, I mean.

DAVID
(staring glumly ahead of him)
I can't think how he could have found a place where we didn't dig. We've dug up practically twenty-six acres.

SUSAN
(with sweet reasonableness)
Now, David, everything's going to be all right. The bone's here somewhere. George knows where. There's no point in our digging without George. But we can't have George because Aunt Elizabeth won't let him out of the house.
(her tone changes)
Wouldn't it be nice if we could just sit here forever and ever?

(CONTINUED)

DAVID
(glumly)
But she has to let him out of the house sometime.

SUSAN
I always say that people don't have time to fall in love in the city. Now what could be nicer than just spending months and months getting acquainted--with somebody, of course, that you like--and maybe--could fall in love with?

She rolls over and looks pensively at David.

DAVID
(hopelessly)
Of course it's just possible that he didn't bring it outdoors at all.

SUSAN
You're not even willing to relax for a minute, are you?

DAVID
(looking around at her bitterly)
Relax? Do you realize that I've telephoned my fiancee twice and postponed my marriage?

SUSAN
Yes. That's too bad. It must be terrible for a girl to realize that a bone is more important than she is.

DAVID
(violently)
I haven't told her I've lost the intercostal clavicle! I haven't dared! It would be too great a shock to her!

SUSAN
Oh, I wouldn't tell her I'd lost it, David---I'd just tell her it's been mislaid.

130 (CONTINUED)

DAVID
I'm sure you would.

SUSAN
Now I would suggest that you tell her that you'll be married next week at the same time. That will give you a week here. We're sure to find it in a week.

DAVID
Oh, Susan, stop suggesting things!

SUSAN
(hurt)
All right, David. I was only trying to help.

They sit bolt upright as the scream of the panther is heard from the stable. Susan jumps up.

SUSAN (cont'd)
Baby! We haven't fed him!

DAVID
(bitterly)
If it weren't for my fossil, I'd feed him George.

SUSAN
(frantically as another scream is heard)
If Aunt Elizabeth hears that-- my goose is cooked!

She plunges off toward the stable and David follows.

DISSOLVE OUT

INT. VANCE STABLE - LATE AFTERNOON

131 Inside Box Stall - David and Susan enter, leaving the door open behind them. Susan pats the panther while David unwraps the package of meat he bought at Westlake, which he has taken from the stolen car. As Baby crouches over the meat there is a low growl from the doorway. George has escaped the stern eye of Aunt Elizabeth and is spying as usual.

SUSAN
It's George! Grab him!

DAVID
You grab him. You know him better.

SUSAN
That's why I won't grab him.

DAVID
(advancing on George)
Keep that panther back.
We can't lose George--yet.

SUSAN
Mark said he likes dogs.

DAVID
Mark probably meant he eats dogs.

He pounces on George in the dim light and goes out of the box stall, Susan following.

132 Outside Box Stall - David is hugging George firmly as Susan latches the door of the stall on the panther.

SUSAN
He must like you. He hasn't growled since you picked him up.

DAVID
(bitterly)
He don't. His mouth is full of my hand.

DISSOLVE OUT

DISSOLVE IN

INT. GUEST BEDROOM - NIGHT

133 David has changed back into his own clothes except for his coat. He has on a fresh shirt and looks quite respectable again. He is on the telephone in the midst of an agitated conversation with Miss Swallow, his agitation arising largely from Susan's jerking at his elbow.

DAVID
But, Alice dear, I can't get in! I've been unavoidably detained!

SUSAN
(jerking at his elbow)
Tell her at the same time next week.

DAVID
(putting his hand over the mouthpiece)
Susan, will you go away?

SUSAN
(tugging at his elbow)
But, David, it might take a week.

DAVID
(into phone)
What, dear? What did you say? ...Yes, dear, I know it's unlike me.

There is a blast from the other end of the wire.

SUSAN
(jerking at his sleeve)
Don't be afraid of her, David. Say something funny.

DAVID
(goaded beyond control, fairly shouts into phone as the blast ceases)
I might as well tell you, Alice, --I've lost the intercostal clavicle!

(CONTINUED)

gwh

There is a piercing scream from the receiver and he turns it away from his ear with an agonized expression. Susan jerks the receiver from his hand, puts it in the drawer and shuts the drawer.

DAVID (cont'd)
(aghast as he indicates the drawer)
But you can't just leave Alice there!

SUSAN
Who can't?

David jerks open the drawer and takes out the receiver. He speaks tensely into the transmitter.

DAVID
Alice! Answer me! Alice!

Susan crowds her face into the transmitter and speaks in the crisp manner of an operator.

SUSAN
When you hear the signal, the time will be exactly seven thirty-one and a half.

And she picks up a paper cutter and smacks a brass bowl, which gives out a loud gonglike note.

INT. ALICE'S HOME - NIGHT

134 Alice in a dead faint at the other end of the wire.

INT. ENTRY - VANCE HOUSE - NIGHT

135 MED. SHOT on front door. The doorbell is ringing. Mrs. Gogarty opens the door to disclose Major Horace Applegate, a well-dressed man of forty-five or fifty. In the driveway, through the door, we see a taxi drawing out of scene.

APPLEGATE
I am Major Applegate. Mrs. Random asked me for dinner. Will you find out if she still wants me?

(CONTINUED)

Aunt Elizabeth peers over Mrs. Gogarty's shoulder.

AUNT ELIZABETH
Is that you, Horace? Come in.

APPLEGATE
(entering)
Well, well, well, Elizabeth! How are you?

AUNT ELIZABETH
(as CAMERA FOLLOWS them into the living room)
I'm a nervous wreck, as you very well know. I'm always a nervous wreck. What I need is absolute peace and quiet and I never get it. It seems to me all my life I've been searching for absolute peace and quiet and I've always found exactly the opposite. Maybe that's what comes of being born in my family. It does seem hard.

They run into Susan, who comes out of the guest bedroom, where she has been helping David telephone.

AUNT ELIZABETH (cont'd)
Susan, I want you to meet a very dear friend of mine--Major Applegate.
(as Susan offers her hand)
He wants me to finance a most thrilling expedition and he's invited me to go along.

SUSAN
I don't approve of expeditions. How do you do, Major Applegate?

AUNT ELIZABETH
That needn't bother you. You're not going.

SUSAN
I don't think you should go either, Aunt Elizabeth.
(to Applegate)
She's really in very delicate health.

(CONTINUED)

APPLEGATE
(with a nervous laugh)
Oh--really, Elizabeth? You--
you didn't tell me that.

AUNT ELIZABETH
(with a snort)
I'm no such thing! I'm in
perfect health--except that I'm
a nervous wreck.

David, a bit ill at ease, enters from the guest bedroom. He stops short on finding himself confronting a stranger - Applegate. Aunt Elizabeth looks at them.

AUNT ELIZABETH (cont'd)
I want you to meet Mr. Bone.

DAVID and APPLEGATE
(extending their hands
and speaking
simultaneously)
How do you do, Mr. Bone!

AUNT ELIZABETH
(losing patience with
his paranoia, points
a finger at David)
You are Mr. Bone. This is Major
Applegate.

APPLEGATE
(laughing uneasily)
Oh yes. Yes. Quite. I'm
Applegate.

DAVID
But there must be some mistake --

AUNT ELIZABETH
Oh no, there isn't! I've known
Horace Applegate for twenty years!
Susan, take him away!

SUSAN
(with the sweet manner
of a keeper)
Come, Mr. Bone. We'll go for
a nice little walk before dinner.

(CONTINUED)

135 (CONTINUED)

David goes out in an utter daze. Applegate looks after him.

APPLEGATE
What a pity! Such a nice-looking young man.

AUNT ELIZABETH
Conversation may be a little difficult at dinner, Horace. The young man's having a nervous breakdown. Talk to him about big game hunting. He's a big game hunter, too. He can't talk sensibly about anything else.

APPLEGATE
Oh yes, Elizabeth. I can talk for days on that subject. Don't worry. You'll find conversation flowing very freely once I start drawing him out.

INT. VANCE STABLE - NIGHT

136 Gogarty enters like a man who is in search of a bottle, which he is, goes to the door of the box stall where Baby is, unlatches it and enters. He walks past Baby in the dim light, reaches up to a rafter and finds his bottle, goes out with the bottle, leaving the door unlatched. Gogarty sits down on a box and uncorks his bottle. He takes a swig to steady his nerves.

DISSOLVE OUT

DISSOLVE IN

INT. VANCE DINING ROOM - NIGHT

137 Aunt Elizabeth, Major Applegate, David and Susan are seated at dinner. Conversation is slightly impeded because David will not look at anybody but George, who lies on the floor well within view. Mrs. Gogarty has already served soup to David, Susan and Aunt Elizabeth. Now she enters through pantry door, bears down upon Major Applegate.

APPLEGATE
(clearing his throat as she places the soup before him)
Have you ever been in Arabia, Mr. Bone?

Mrs. Gogarty marches back to the kitchen. David, engrossed in George, makes no response and Applegate once more clears his throat as he tries again.

APPLEGATE (cont'd)
I say, Mr. Bone, have you ever been - in Arabia?

DAVID
(abruptly, without taking his eyes off George)
No.

APPLEGATE
(dogged)
I suppose you've - spent most of your time in Africa?

DAVID
No. Why should I?

Applegate looks helplessly at Aunt Elizabeth, who makes a gesture of washing her hands of the whole business.

APPLEGATE
Tibet?

DAVID
No.

(CONTINUED)

APPLEGATE
(desperately)
Malay Peninsula?

George gets up and wanders in a leisurely fashion through the doorway. David rises abruptly.

DAVID
Excuse me.

Applegate follows David's exit with his gaze.

APPLEGATE
I think I hit it.

AUNT ELIZABETH
(with a snort)
Do you think it's worth it?

SUSAN
(quickly)
He was horribly clawed by a tiger in the Malay States. He doesn't like talking about it.

APPLEGATE
Oh, I see... Don't worry, Elizabeth. I'll draw him out.

Through another door George comes into the room, David stalking after him. George flops down. David resumes his seat and his soup, still keeping his eyes fixed on George.

SUSAN
(tipping David off)
I've just been telling Major Applegate that you were badly clawed in the Malay Peninsula.

DAVID
I've never been in the Malay Peninsula.

This throws them all for a loss.

(CONTINUED)

137 (CONTINUED)

APPLEGATE
What type of gun do you use in hunting tigers?

Again George is on the loose. David rises.

DAVID
(muttering)
Excuse me.

All watch as David stalks out after George.

AUNT ELIZABETH
Really, Susan, imagine giving a dinner party, with your husband stalking like Hamlet's father all through the meal! It's unthinkable!

SUSAN
(dreamily)
Isn't he sweet! Did you ever see such shoulders!

INT. VANCE STABLE - NIGHT

138 Gogarty seated on the box and taking another drink. Baby has come out of the stall and is padding silently toward him. The panther rubs lightly against the nice man. Gogarty reaches down carelessly behind him and pats Baby.

GOGARTY
Hello, George, me boyo!

A funny expression comes over his face as he goes on patting Baby. He begins to suspect this isn't a dog, because dogs don't purr. He screws up his courage and looks around, then springs to his feet with an inarticulate cry and rushes out of the stable.

INT. VANCE KITCHEN - NIGHT

139 Mrs. Gogarty has the fish course set out on a silver tray and is just passing the kitchen door as Gogarty bursts in and sends the tray flying. Mrs. Gogarty stares at him indignantly.

MRS. GOGARTY
Blast you, Gogarty!

INT. VANCE DINING ROOM - NIGHT

140 GROUP SHOT. As David and George enter there is a terrific crash off-scene. David, without a word of explanation about his absence, resumes his seat and fixes his eyes on George.

AUNT ELIZABETH
(ringing the bell violently)
What was that? Hannah! Hannah!

INT. VANCE KITCHEN - NIGHT

141 TWO SHOT - Hannah and Gogarty.

GOGARTY
Hannah, this is no time for personalities. Where's my gun?

MRS. GOGARTY
Gun? What would you be wanting with a gun?

GOGARTY
Don't be asking questions in a crisis! Where's my gun?

MRS. GOGARTY
It's where you left it - in your room under the bed, the night you thought you heard a burglar. What do you want it for now?

GOGARTY
A cat it was!
(gesturing)
That big! With eyes like balls of fire!

The ringing of the dining room bell is heard off-scene, and Aunt Elizabeth's voice.

AUNT ELIZABETH'S VOICE
Hannah!

INT. VANCE DINING ROOM - NIGHT

142 MED. SHOT. Mrs. Gogarty appears in the pantry doorway.

MRS. GOGARTY
Yes, ma'am.

AUNT ELIZABETH
What was all that banging about out there?

MRS. GOGARTY
That was Gogarty, ma'am.

Gogarty's face appears in the doorway behind her.

GOGARTY
I saw a cat! I saw a cat as big as a cow, Mrs. Random! It came right up and breathed in my face!

AUNT ELIZABETH
What nonsense!

MRS. GOGARTY
That's what I said, ma'am.

Susan and David freeze and lean forward. For the first time David unfixes his gaze from George.

SUSAN
What - did - you - say - you - saw?

GOGARTY
A cat - with eyes like balls of fire.

AUNT ELIZABETH
Gogarty, you've been drinking again!

GOGARTY
Nary a drop have I had, Mrs. Random, as I live an' breathe. A gun is what's needed and a man to wield it - an' Gogarty's the man!

(CONTINUED)

142 (CONTINUED)

Mrs. Gogarty pushes Gogarty back through the door and closes it.

APPLEGATE
(to ease the social tension; laughing nervously)
I saw a tiger once - in Abyssinia.

DAVID AND SUSAN
(rising as one)
Excuse me!

Applegate, checked in mid-sentence, stares open-mouthed at the receding figures.

AUNT ELIZABETH
I suppose it's too much to expect -- but would you mind staying through the meal?

APPLEGATE
No, no, Elizabeth, I - er - I was planning to.

AUNT ELIZABETH
Good! Hannah, serve the next course!

INT. VANCE STABLE - NIGHT

143 Susan and David rush in. The stall is empty.

SUSAN
Baby! BABY!

DAVID
Now don't lose your head, Susan! Don't lose your head!

SUSAN
(insanely)
Don't lose my what?

DAVID
Don't lose your head!

(CONTINUED)

143 (CONTINUED)

SUSAN
(clasping her head frantically)
I haven't lost my head! I haven't!

DAVID
(shaking her)
Collect yourself, Susan! Nothing is to be gained by uncontrolled hysteria. Stop shaking!

SUSAN
I - I'm not -- s-shaking. You - you're - s-shaking me.

He drops his hands. For the first time Susan has met her Waterloo. She is willing to turn to David for a solution.

INT. VANCE DINING ROOM - NIGHT

144 Mrs. Gogarty enters from the pantry with a platter of roast squab.

AUNT ELIZABETH
(helping herself)
One reason why I'd like to go on this expedition, Horace, is that it would make Drusilla Voorhies green with jealousy. She's always bragging about her experiences - but the only primitive life she's ever had was when she was living with that fat tenor what's-his-name.

APPLEGATE
Oh! Was he - primitive?

Susan enters and slides into her seat behind Mrs. Gogarty

SUSAN
Oh. Squab.

(CONTINUED)

143 (CONTINUED)

SUSAN
(clasping her head frantically)
I haven't lost my head! I haven't!

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(shaking her)
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144 Mrs. Gogarty enters from the pantry with a platter of roast squab.

AUNT ELIZABETH
(helping herself)
One reason why I'd like to go on this expedition, Horace, is that it would make Drusilla Maretti green with jealousy. She's always bragging about her experiences - but the only primitive life she's ever had was when she was living with that fat tenor what's-his-name.

APPLEGATE
Oh! Was he - primitive?

Susan enters and slides into her seat behind Mrs. Gogarty.

SUSAN
Oh. Squab.

(CONTINUED)

144 (CONTINUED)

AUNT ELIZABETH
Ten years, off and on, I've lived with Drusilla - and I've never seen her stop acting. She can't forget that she once sang at La Scala and she neglects to mention that it cost her third husband ten thousand dollars. A voice like a crow - and I can't give a party that she doesn't sing after dinner!

APPLEGATE
Elizabeth, I shouldn't live with her.

AUNT ELIZABETH
But, Horace, she's my dearest friend.

APPLEGATE
(choking on his food)
Oh.

AUNT ELIZABETH
And now that she has that moth-eaten cheetah she's insufferable.

APPLEGATE
Oh. A cheetah. You mean - (making his four fingers walk on the tablecloth) a cheetah?

AUNT ELIZABETH
Oh, it's perfectly safe. Its teeth are all gone. But it walks, and crowds follow her - and that's all she wants. Attention! That's why I left Paris. I will <u>not</u> be put in the shade by that woman!

INT. GUEST BEDROOM - NIGHT

145 David at telephone in an agitated state.

DAVID
Listen! It doesn't matter what my name is. I - saw - a - panther!

INT. ZOO OFFICE - NIGHT

146 CLOSE SHOT - Zoo official in uniform, at phone.

ZOO OFFICIAL
Yeah, I heard you. You saw a panther.
(drily)
In Connecticut!

INT. VANCE DINING ROOM - NIGHT

147 Susan, Applegate, Aunt Elizabeth at table. Susan has finished her squab. She is prattling to cover David's telephoning.

SUSAN
I know just how you feel, Aunt Elizabeth, about the Voorhies woman. Cheetahs are nasty things to have around the house. Any big animal is a lot of bother.

AUNT ELIZABETH
(brusquely)
Nothing of the kind! I'm going to have a panther. Mark's sending it from Brazil.

SUSAN
(stunned)
Panther?

AUNT ELIZABETH
(emphatically)
I'm not going to have Drusilla lording it over me any longer with her cheetah. Mark cabled me that he had the panther. I can't think why it hasn't arrived. Maybe he's training it.

(continued)

INT. GUEST BEDROOM - NIGHT

145 David at telephone in an agitated state.

DAVID
Listen! It doesn't matter what my name is. I - saw - a - panther!

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(drily)
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(brusquely)
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SUSAN
(stunned)
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(emphatically)
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(CONTINUED)

SUSAN
(faintly)
Excuse me.
(staggers from the room in search of David)

APPLEGATE
Has she ever been clawed by a panther?

INT. GUEST BEDROOM - NIGHT

148 David is just hanging up the telephone receiver as Susan dashes into the room, skids on the rug and falls at his feet.

SUSAN
Don't call the Zoo! Don't call the Zoo, David!

DAVID
I've called the Zoo. It's all fixed!

SUSAN
Call them back and unfix it! Don't ask questions! Call them back!

DAVID
I will not! I told the Zoo they could have the panther if they found him.

SUSAN
You gave him Baby! You gave away my life's happiness - my brother's trust in me! You gave away my inheritance!

DAVID
I've had enough! I quit!

SUSAN
(thrusting receiver at him)
You can't quit!

(CONTINUED)

DAVID
You told me the only thing standing between you and a million dollars was that panther. Well - now it's gone!

SUSAN
(wailing)
But, David, everything's changed. I just found out that panther belongs to Aunt Elizabeth!
(dancing in a frenzy)
I'll explain later! Call them back and tell them you were mistaken.

DAVID
I've just spent fifteen minutes convincing them that I did see a panther. They won't believe me!

SUSAN
(wrenching receiver from him)
I'll tell them you're a drug addict - that you're always seeing things!

DAVID
(wrenching receiver back)
You'll do nothing of the sort!
(starts to dial)

INT. VANCE DINING ROOM - NIGHT

149 Aunt Elizabeth and Major Applegate have reached the dessert and coffee.

AUNT ELIZABETH
I'd like to finance your expedition, Horace - but there is something to be said for furthering science. Without science we wouldn't have plastic surgery and the telephone.

(CONTINUED)

APPLEGATE
Without science, Elizabeth, we'd be free of this complicated civilization. The primitive life is the richer life. Men and women - untrammeled -- Think of it!

AUNT ELIZABETH
I also have to think of the responsibility of giving away so much money. I'd like to have my name in the Museum. But before I make up my mind I must talk to this young Dr. Huxley I've heard so much about. Then I'll be able to decide between you - the Museum - and Susan.

APPLEGATE
I had my heart set on showing you the jungle, Elizabeth. Picture it! A vast mysterious silence vibrant with life -- strange cries in the night --

There is a strange cry in the night, which we know is Baby but they don't. They listen. George gets up and goes to the window.

AUNT ELIZABETH
Did you hear that, Horace?

APPLEGATE
A loon!
(resuming his rhapsody)
Once you got the jungle in your blood, Elizabeth, I wouldn't be able to keep you out of it.

AUNT ELIZABETH
I'd have to come out every now and then for a permanent.

APPLEGATE
Picture bathing in a cool, limpid stream ----

Again Baby screams. George drops his paws from the window and trots out.

INT. GUEST BEDROOM NIGHT

150 David hangs up the receiver, defeated.

DAVID
There's nobody there. The night watchman says they've all gone out panther hunting.

SUSAN
Then there's only one thing to do, David. We must catch him before they do! What is the best thing to take when you're going to catch a panther.

DAVID
(mad)
A bigger panther!

INT. VANCE DINING ROOM - NIGHT

151 Aunt Elizabeth and Major Applegate are at coffee as Susan and David enter. David starts walking around the table, peering under it for George.

AUNT ELIZABETH
What <u>are</u> you looking for?

DAVID
(agitated)
George! Where's George?

AUNT ELIZABETH
I don't know! What does it matter?

DAVID
Matter?... Susan, you've lost George again!

AUNT ELIZABETH
Why this morbid interest in George?

DAVID
He has my intercostal clavicle!

(CONTINUED)

AUNT ELIZABETH
Oh, Horace, take him away!

SUSAN
Don't be angry with David, Auntie. He's just overwrought.

AUNT ELIZABETH
I wish he'd go somewhere else and be overwrought!

They are diverted by the sudden outcry of the panther. Susan and David look at each other.

AUNT ELIZABETH (cont'd)
Horace! Are you sure that's a loon?

SUSAN
I didn't hear anything.

APPLEGATE
I've heard many a loon, Elizabeth, and if ever I heard a loon that's a loon. Isn't it, Mr. Bone?

DAVID
No.

APPLEGATE
Well, what would <u>you</u> say it was?

DAVID
(savagely)
Well, since you put it that way I'd say it's a panther!

Susan just moans. David is on the loose.

AUNT ELIZABETH
Nonsense! Major Applegate would know a panther if he heard one!

APPLEGATE
Of course I would. I'm an authority on animal cries.

(CONTINUED)

151 (CONTINUED)

DAVID
All right - it's a loon!

APPLEGATE
The panther cry is something you can never forget.

DAVID
I know.

APPLEGATE
It varies at different seasons. Now - let me see - what month is this --

AUNT ELIZABETH
June!

APPLEGATE
Oh yes. June. Now let me see. June. It would go something like this.

He cups his hands and lets out an unearthly scream.

DAVID
It's <u>still</u> a loon!

APPLEGATE
I haven't practiced the panther cry in a long time. I'm slightly out of voice.

Carefully cups his hands, but just as he is about to cut loose Baby screams from near the house. Everybody looks at Horace as if he wore a ventriloquist.

SUSAN
(with a moan)
Ohhhhh!

APPLEGATE
(nervously)
I didn't do that.

(CONTINUED)

151 (CONTINUED)

DAVID
Try again, Major. Maybe it will come in and we'll see what it is!

SUSAN
It was probably an echo.

DAVID
It was a long time coming back!

Applegate cups his hands again, glancing over his shoulder dubiously, then lets out a piercing yodel. All listen except Susan, who puts her fingers in her ears. Back comes the answering scream of Baby.

APPLEGATE
That's curious. There aren't any panthers in Connecticut, are there?

DAVID
Yes.

Susan, seeing that David is mad enough to tell the whole story, thinks fast and frantically. She rises from the table weakly, her hands fluttering uncertainly, her eyes in a fixed, unnatural stare.

SUSAN
I feel funny.

DAVID
(savagely)
Well, you're not, you little fiend! You're just plain vicious!

AUNT ELIZABETH
Susan, what is it? I don't like your saying that my niece is vicious, Mr. Bone. She has very kind instincts.

DAVID
She has all the kind instincts of a cobra. Only a cobra doesn't go looking for you.

(CONTINUED)

APPLEGATE
She's ill!

Susan is rocking back and forth, looking for a convenient place to fall. She reels about until there are no chairs in the way.

APPLEGATE (cont'd)
She's going to faint!

SUSAN
(faintly)
I'll be all right.

DAVID
You bet she'll be all right! She'd be all right in a den of lions!

Susan totters gracefully and falls.

AUNT ELIZABETH
(running to Susan)
Hannah! Horace! Get me some water!
(Hannah enters)
The smelling salts, Hannah!
(Hannah scurries)
Do something, Mr. Bone. Don't just stand there!

DAVID
She's shamming.

Applegate brings a carafe of water, tremblingly pours a glass and hands it to Aunt Elizabeth, who props up Susan's head and tries to force it between her lips.

APPLEGATE
Is she coming to, Elizabeth?

AUNT ELIZABETH
(despairingly)
No.

Hannah enters with the smelling salts. Aunt Elizabeth wrenches them from her hand.

(CONTINUED)

DAVID
(calmly)
If the little beast knew how silly she looked, she'd revive soon enough.

SUSAN
(sitting up; indignantly)
Well, of all the heartless brutes!

DAVID
Maybe. But I'm not a fool. I know when people faint they don't fall backward.

SUSAN
(getting to her feet with alacrity. Now she's mad)
All right, Mr. David Hux--

DAVID
(silencing her wildly by pushing motions through the air with his hands)
No! No, Susan! What do you want me to do? Whatever it is, I'll do it.

AUNT ELIZABETH
(at her wits' and patience' end)
This is a madhouse! I need some air. Horace, take me for a walk in the garden!

APPLEGATE
(rising)
Why, of course, Elizabeth. Nothing like a stroll after dinner to quiet the nerves.

They start for the entry.

EXT. VANCE GARDEN - NIGHT

152 Aunt Elizabeth and Applegate are strolling in the moonlight. Patches of shrubbery throw deep shadows.

AUNT ELIZABETH
You're very quiet, Horace.

APPLEGATE
I can't understand why that loon should answer a panther cry. There's something wrong. I very rarely miss.

The urge is too much for him. He must prove to himself that he can cry like a panther. He croons it softly.

INT. VANCE KITCHEN - NIGHT

153 Mrs. Gogarty is washing dishes. Gogarty, at one side of the room, is busily cleaning his gun. We can see that he is cleaning his gun because that will take time and the more time it takes the further away the cat that he is going to hunt will be. Susan strolls in with an air of innocence.

SUSAN
I have a little headache. If Aunt Elizabeth asks for me, tell her that I've gone to bed. What's the gun for, Gogarty?

GOGARTY
If you'd seen what I saw, Miss Susan, you'd be lockin' your windows and beggin' me on your knees to sit outside your bedroom door all night.

SUSAN
I - I have an errand for you to do, Gogarty. There's a car out in the stable. I want you to take it into Westlake and leave it in front of the butcher shop - later tonight.
(walks around him speculatively)
Are you a - good marksman, Gogarty?

(CONTINUED)

MRS. GOGARTY
He can't hit the broad side of a barn.

GOGARTY
There never was an Irishman yet, Hannah Gogarty, that didn't have the eye of an eagle. And Aloysius Gogarty is no exception.

SUSAN
Guns are dangerous things, Gogarty. I shouldn't fool around with that one too much, if I were you. You might shoot somebody.

GOGARTY
I'll shoot nobody. The responsibility of protectin' helpless women lies heavily on me shoulders. Nobody could ever say that Aloysius Gogarty wasn't on the alert.

SUSAN
You - uh - you won't forget about the car, will you, Gogarty? In front of the butcher shop, mind.
(sets down the empty glass and starts out)
And, Gogarty, don't be conspicuous about it. Just take it in quietly, get out quietly and catch the bus back at about - oh, I should say - at about midnight.
(she drifts on out the door)

EXT. VANCE GARDEN - NIGHT

154 Applegate and Aunt Elizabeth strolling.

AUNT ELIZABETH
I don't know, Horace. A loon and a panther sound very much alike to me.

APPLEGATE
No, no, Elizabeth. A panther cry is like this!

And cupping his hands he lets out a fearful scream.

155 Baby loping across a lawn toward the two figures.

EXT. VANCE GARDEN - NIGHT

156 STROLLING SHOT of Applegate and Aunt Elizabeth as Baby glides in and slinks along contentedly behind them.

APPLEGATE
I learned it from a bushman in the Congo. It takes years of practice. It's done largely with the palate. You curl the tongue so --
(curls his tongue)
Thus the sound comes up, and out. Also, the hands play an important part in the resonance and carrying power. The thumbs must be together between the cleft. And, Elizabeth, it's very important to keep the base of the thumbs together - so. In so doing you get a pear-shaped sound. Now, having done this, one takes a very deep breath, and keeping an open throat --

Again he rends the silence. At this moment they have passed some shrubbery and Baby, who has slunk into the black shadow, answers him enthusiastically. Baby's scream is better. Applegate whirls on Aunt Elizabeth.

APPLEGATE (cont'd)
Elizabeth! Not so fast!
(as she stares at him)
But I must say that's remarkably good. I think you've got it!

AUNT ELIZABETH
Got what?

APPLEGATE
The mating cry!

AUNT ELIZABETH
Don't be rude, Horace.

APPLEGATE
But you don't seem to realize what you've achieved.



(CONTINUED)

AUNT ELIZABETH
Horace! What are you talking about?

APPLEGATE
I'm talking about the way you screamed.

AUNT ELIZABETH
I didn't scream.

APPLEGATE
(looking around uneasily)
I'm beginning to think there's something wrong here.

His gaze fixes on something behind her.

157 WHAT HE SEES: Baby standing in the clear moonlight.

158 TWO SHOT as Applegate reacts.

APPLEGATE (cont'd)
I - think - it's time - we went back - to the house.

AUNT ELIZABETH
We just left the house, Horace.

APPLEGATE
I know - but don't you think - it would be a good idea - if we went back?

AUNT ELIZABETH
No, I don't. I think it would be a good idea if we continued our walk and stopped talking about panthers and screams.

APPLEGATE
But, Elizabeth - don't you find it - a bit chilly?

He is walking along beside her, CAMERA FOLLOWING, peering over his shoulder.

(CONTINUED)

AUNT ELIZABETH
Chilly? Nonsense! It's positively balmy!

APPLEGATE
(irritated)
Who's balmy?

AUNT ELIZABETH
(stopping)
Horace! What's come over you?

APPLEGATE
(pleadingly)
Elizabeth - I think we ought to go in.

AUNT ELIZABETH
But, Horace, I don't want to go in. I like it here.

They start walking again, CAMERA FOLLOWING. Horace is still peering over his shoulder. He is aware that it's up to him as a man to conceal from Aunt Elizabeth the fact that Death is at this very moment stalking her. He is also aware that Aunt Elizabeth, when she wants to walk, will walk, come hell or high water.

He propels her through the door and pushes in after her in frantic haste. CAMERA FOLLOWS them as they catapult into the entryway. Aunt Elizabeth is thoroughly bewildered. Applegate is thoroughly jittery.

APPLEGATE
Did I - hear that man - Gogarty - say that he - had a gun?

AUNT ELIZABETH
I don't know whether you heard him say so, but he has.

APPLEGATE
Where will I find him?

AUNT ELIZABETH
In the kitchen, I should think. Why?

CAMERA FOLLOWS Applegate as he rushes away from her without a word, in the direction of the kitchen.

INT. VANCE KITCHEN - NIGHT

159 Gogarty is holding the gun up stock first, peering down the barrel. Mrs. Gogarty has finished the dishes and is rinsing out the tea towels.

GOGARTY
...and so I said to her, I said, 'Mrs. Random, your niece is a nitwit!' And she just looked at me. 'Furthermore, Mrs. Random,' I said, 'if she wants to dig holes she can fill up the holes. It's not Gogarty that's going to do it.'

The kitchen door bursts open and Applegate rushes in. He snatches at the gun. Gogarty resists manfully but is forced to surrender it.

APPLEGATE
What did you say you saw?

GOGARTY
(bristling)
I said I saw a cat as big as a cow, and I saw a cat as big as a cow - a small cow. And if you've come in here to insinuate -

APPLEGATE
Come with me, my good man!

Gogarty marches behind him.

INT. ENTRY, VANCE HOUSE - NIGHT

160 Aunt Elizabeth is wondering at Applegate's haste. Baby pads in, vanishing into dining room. Applegate comes dashing out of the kitchen, bearing the gun, Gogarty behind him.

AUNT ELIZABETH
(pointing at gun)
What's that for?

APPLEGATE
I want you to promise me that you'll stay indoors - till I come back. And keep the doors closed.

(CONTINUED)

She watches him as he goes from window to window, closing and locking them.

AUNT ELIZABETH
Why are you doing that?

APPLEGATE
I don't know. I just have a feeling - that this is the best thing to do. We've got to keep everything out -- we must be sure that nothing gets in --

AUNT ELIZABETH
Including air?

APPLEGATE
Yes. The night air - is very dangerous. Nothing must get in!

Pantomiming the closing of windows, he motions Gogarty into the bedroom to do likewise. Intent on barricading the house he heads for the dining room. Aunt Elizabeth sinks into a chair.

AUNT ELIZABETH
Balmy! The lot of them!

INT. VANCE DINING ROOM - NIGHT

161 Baby pads around, looking for a place to curl up. He strolls behind a chair as Applegate enters and goes to a window which looks out on the garden. As he is bolting this window, Baby comes around the end of the table and goes over to rub against the backs of his legs. With a despairing moan Applegate trips and falls over the panther. Baby leaps lightly through the second window and vanishes. Gogarty enters the room, looks at the prone Applegate, closes and locks the open window. Applegate, scrambling to his feet, seizes the gun, turns and dashes out through the entry. Gogarty follows.

EXT. RIVERBANK - NIGHT

162 TRUCK SHOT Susan and David searching for Baby. Susan is singing, 'I Can't Give You Anything But Love, Baby.' She breaks off and turns on David, who is loaded down with the fish net and rope.

SUSAN
David, you might sing. At least.

(CONTINUED)

DAVID
I can't sing.

SUSAN
You can, too. You have a fine strong voice.

DAVID
But not for singing.

SUSAN
It's not fair. You're just being stubborn! I'm doing all the work. I'll bet if Miss Swallow told you to you'd sing. I'll bet if Miss Swallow told you to do anything you'd do it.

DAVID
(bitterly)
I'd have to see her first. But I have a feeling I never will.

The bark of a dog is heard. David stops rigidly and looks across the river.

DAVID (cont'd)
That's a dog!

SUSAN
(looking across)
It's George!
(squeals out as she points off)
And Baby!

EXT. OPPOSITE BANK - NIGHT

163 WHAT THEY SEE: SHOT of the panther and dog approaching on a rise of ground, so that they show clearly in the moonlight. George is walking stiff-legged, sidling up toward the panther, which crouches.

164 Susan and David watching this.

DAVID
(in a frozen tone)
In another minute my intercostal clavicle will be gone. Forever.
(putting his hand on her arm beseechingly)
Susan, now think! Is there any way to cross this river?

SUSAN
Oh yes. It's only about so deep.
(indicating a foot)
We can wade across.

They run down the bank, Susan in the lead, CAMERA TRUCKING with them. She steps in the water and immediately disappears.

SUSAN (cont'd)
(with a yell as she comes up)
The river bed's changed!

She goes down again. David jumps in and pulls her out. She coughs and chokes as he slaps her impatiently on the back.

SUSAN (cont'd)
(in a daze)
Did we get across?

DAVID
(bitterly)
No, Susan, we're right back where we started. Only we're wet.

SUSAN
Well, while you were about it, you might as well have gone to the other side.

DAVID
(savagely)
While I'm wet I might as well go to the other side!
(dives in and starts swimming across)

(CONTINUED)

164 (CONTINUED)

SUSAN
(squealing to him)
David! Wait for me!
(dives in after him)

DISSOLVE

EXT. OPPOSITE BANK - NIGHT

165 Susan and David emerge dripping from the water, climb the bank and look at the rise of ground.

166 WHAT THEY SEE: George and Baby playing.

167 Susan and David yell simultaneously.

SUSAN
BABY!

DAVID
GEORGE!

168 Baby and George playing. Startled by the cries, they cut and run, together.

169 Susan and David turn on each other accusingly and speak simultaneously.

SUSAN
Now you've scared him away!

DAVID
Did you have to yell like that?

DISSOLVE

EXT. FOOT OF DIRT BANK TEN FEET BELOW - NIGHT

170 Susan and David catapult into scene, land flat on their faces shoulder to shoulder. For a moment they lie with their faces down, then turn their heads and rest them on the earth, face to face.

SUSAN
(bitterly)
Just because you're mad at me you didn't have to push me.

(CONTINUED)

DAVID
I regret to say, Susan, I didn't think of it.

SUSAN
(sighing)
And it could be so nice. The moon and everything.... And we could have such fun. I like being with you, David.

DAVID
Your powers of endurance are remarkable, Susan. Mine aren't so good. I like peace and quiet.
(there is a long silence)
You know, I've been thinking. It's foolish of me to be following you around, trying to find a panther that will bring you a million dollars I want for the Museum.
(another thoughtful silence)
If you'd planned it, you couldn't have ruined my chances for getting that bequest more thoroughly. You tell your aunt that I'm crazy. You tell her my name is Bone and you don't tell me. You tell her I'm a big game hunter and you don't tell me. You tell anybody anything that comes into your head and you don't tell me!

SUSAN
There's something else I forgot to tell you. Boopie's coming to the house tonight.

Slowly David rears up on his elbows and stares off into space, stunned.

DAVID
If Peabody sees me, he's going to tell your aunt who I am. He thinks I'm crazy, too. He won't remember the four years I've spent on the brontosaurus group. He'll only remember that I hit him on the head with a rock -- he thinks.

170 (CONTINUED)

SUSAN
It's quiet here, isn't it....
Peaceful.

DAVID
Yes. Let's stay here and let
George and Baby look for us.

They lie in silence for a moment, both engrossed in their own thoughts - hers of love, his of murder. Faintly from the distance we hear the circus calliope.

SUSAN
(dreamily)
Listen to the music... Where's
it coming from?

DAVID
That is Westlake. There's a
circus there. Can you remember -
away back to this morning? That's
where I'm supposed to be throwing
knives - and you're riding a
trapeze. And here we are. Just
loafing.

DISSOLVE

EXT. CIRCUS LOT - NIGHT

171 CLOSE UP SIGN, reading: SELLS-BAILY CIRCUS. The calliope is now loud. CAMERA PULLS BACK to bring into frame a cage-truck containing an enraged panther leaping against the bars. In b.g. is a suggestion of the Big Top - gasoline flares, etc. Several roustabouts stand beside the cage.

SECOND ROUSTABOUT
They should of shot him last summer
when he ripped up Caldoni.

FIRST ROUSTABOUT
Well, he sure gave that new
trainer a going-over tonight!

SECOND ROUSTABOUT
I told 'em he'd do it again.
Once a cat's bad, he's always bad.
These jungle-bred cats are hard
to handle, anyway.



(CONTINUED)

CIRCUS MANAGER
(entering briskly)
What are you waiting for, Joe?

JOE
(truck driver)
Nobody's told me what to do with him, Boss.

CIRCUS MANAGER
If I had my way we'd shoot him right here. Baily says for you to take him into Bridgeport and put him in the gas chamber.
(to roustabout)
You go along with him, Mac.

FIRST ROUSTABOUT
Who? Me?

CIRCUS MANAGER
You heard what I said.
(as Mac climbs in beside Joe)
And keep your mouths shut. There's a lot of dough invested in these animals, and we can't afford to have this kind of thing get out!

Mac makes an okay gesture with his hand. The truck starts off.

DISSOLVE

EXT. HIGHWAY OUTSIDE TOWN - NIGHT

172 The cage-truck slows down and stops at a fork in the road. The panther is now quiet. In the moonlight we can see him silhouetted against the bars.

173 CLOSE SHOT of Joe and Mac. They peer ahead.

MAC
(pointing right)
I tell you Bridgeport's that way!

(CONTINUED)

173 (CONTINUED)

JOE
(pointing left)
No, it ain't. It's that way!

MAC
All right. Go that way. But you won't get to Bridgeport.

JOE
Where's that road map?

EXT. HIGH HEDGE AT ROADSIDE - NIGHT

174 Susan and David have built a small bonfire. Carefully laid out on rocks before it are David's shirt and Susan's dress. She is wearing his coat, which has already dried somewhat. He is clad only in his trousers.

SUSAN
If there'd been a bathhouse we could have done this much quicker.

DAVID
Next time I'll try and arrange one. Or perhaps there are portable bathhouses for people like you. There must be.

SUSAN
Anyhow, I know how to build a fire without matches.

DAVID
You probably had practice setting fire to the house when you were a child.

JOE'S VOICE
(through the hedge; he's mad and yelling now)
You see? It's that way!

(CONTINUED)

MAC'S VOICE
You've got the map upside down!

Susan and David cautiously push through into the hedge and peer over.

175 WHAT THEY SEE: The halted cage-truck directly before them. Silhouetted against the moon is the figure of the panther. The truck headlights illuminate the forked road.

176 CLOSE TWO SHOT Susan and David.

SUSAN
Look! The Zoo! They've got Baby!

DAVID
Well, that's that. Is George with him?

SUSAN
I don't know! I can't see! But we have to get Baby away from them!

DAVID
All I promised to do was help you find Baby. Well -- we've found him.

Susan begins to push David toward the front of the truck. CAMERA TRUCKS with them.

SUSAN
All you have to do is talk to those men! I'll do the rest!

DAVID
But what can I talk about?

SUSAN
They're from the Zoo! Tell them you're a zoologist! Talk about zoos!

177 FRONT OF TRUCK. The truck just begins to move as David, sans shirt, steps into the glare of the headlights with upraised hand. Joe puts on the brake again.

DAVID
Good evening!

JOE
Do you know the way to Bridgeport?

DAVID
I'm not going to Bridgeport.

MAC
(tapping himself on the chest)
We're going to Bridgeport. Do you know which way it is?

DAVID
Yes.

They wait for him to go on, but he doesn't.

JOE
(pointing left)
It's that way, ain't it?

DAVID
Yes.

MAC
(pointing right)
But I say it's <u>that</u> way.

David considers for a moment, gravely.

DAVID
Yes. It is.

JOE
(protesting)
But you said it was <u>that</u> way.

177 (CONTINUED)

DAVID
Gentlemen, if you doubt me why do you ask me?
(this holds them for a moment)
You can go that way -
(pointing)
or you can go this way -
(pointing)
but, as a matter of fact, I wouldn't advise either way. Why you should go to Bridgeport when the quickest way to New York is straight ahead, I don't know.

178 CLOSE SHOT Joe and Mac. For a moment they are stunned.

JOE
This guy ain't got all his buttons.

179 REAR OF CAGE. MED. SHOT Susan struggling with the hasp.

SUSAN
The poor li'l Baby. Did they look him all up? Nassy ol' mans. Well, we'll fix that.
(as panther strikes at her)
Stop that, you fool - or I'll smack you!

She swings the door open. The panther leaps out beside her, stands lashing his tail. She picks up the rope and approaches him coaxingly.

SUSAN (cont'd)
Now wait till Mummy gets his collar on.

The panther springs past her and over the hedge.

SUSAN (cont'd)
Baby! Baby! BABY!
(indignantly)
Oh, you brute!

180 FRONT OF TRUCK. David is still blocking the way, being completely unhelpful.

DAVID
Now, Bridgeport is a nice little town, but with a population of fifty thousand you can't expect gaiety. New York, on the other hand, with seven million people, naturally tends to have centres of entertainment. All the best talent quite reasonably flows to a point where there will be more people to appreciate it.

Susan flies around and clutches at David in the glare of the lights. She is dragging the rope and looks equally nutty.

SUSAN
Ba-by!

JOE
Should we help you tie him up, lady?

SUSAN
No - thank you. Just go away - Everything will be quite - all right.

181 CLOSE SHOT Joe and Mac in the truck as Joe puts the truck in gear and starts forward on his own left turn. Mac leans out, looking after Susan and David.

MAC
Imagine being married to a guy like that! Poor kid! She's a neat number.

182 FULL SHOT as truck moves off out of scene.

DISSOLVE OUT

DISSOLVE IN

EXT. AT TREE - NIGHT

183 The bad panther is climbing a tree. The next moment we hear Susan's voice, calling sweetly, "Baby! Baby!" She and David trudge in and stop directly under the panther, who is on a limb. They are now fully dressed. Susan points.

SUSAN
He went that way.

They are arrested by the cry of a panther -- which is Applegate. The panther above them lifts his head.

SUSAN (cont'd)
That's Baby!

DAVID
He couldn't have got that far.

SUSAN
Oh, they can run very fast.

The cry comes wafting down the wind once more.

EXT. OPEN MEADOW - NIGHT

184 Applegate, with Gogarty, comes wading through knee-deep grass. Gogarty bears the gun. Applegate stops, cups his hands and cries like a panther. Gogarty looks on in pleased admiration.

GOGARTY
That's a noble noise, that is.

EXT. AT TREE - NIGHT

185 Susan, David and the panther above their heads, listening intently. Susan points off excitedly.

SUSAN
There he is again! Come on!

She plunges off, followed by David.

EXT. MEADOW - NIGHT

186 MED. SHOT - Baby and George playing together. Applegate's luring call is hoard. Baby scrambles to his feet and listens.

EXT. STONE WALL - NIGHT

187 Applegate, followed by Gogarty, climbs the wall. Finding the wall a point of vantage, he cups his hand and gives vent to the best cry of his career. Then both he and Gogarty listen intently. Back on the night air comes an answering cry. Applegate points to one side triumphantly. From the opposite direction an even better cry is heard. Instinctively he whirls and points in that direction. Gogarty, in a rage, throws the gun down. The place is lousy with panthers!

DISSOLVE

EXT. THICKET - NIGHT

188 TRUCK SHOT - Susan and David pushing their way through. As she parts the springy bushes one by one they fly back in David's face. Susan lets go a particularly strong limb and it gives him a terrific belt.

SUSAN
Ba-by! BA-by!... I've sort of lost my sense of direction. I wonder where we are?

DAVID
My rough guess is somewhere near the Canadian border.

SUSAN
The last cry came from about here.

She trips over a vine and falls with a crash and a moan. David lifts her to her feet and sets her down with a jar.

DAVID
Watch where you're going!

SUSAN
Watch where I'm going yourself, you smart Alec!

(CONTINUED)

DAVID
Now, Susan, you're tired and I'm tired. I'd suggest that we go home.

SUSAN
Go home yourself, Quitter! Go on home! The idea, turning a wild animal loose on an innocent countryside and then going home and sleeping - with lives in danger all over -

DAVID
Oh, Susan, do stop making a fool of yourself!

SUSAN
So!

She stalks off. David follows. CAMERA FOLLOWS them. Susan stops and faces David.

SUSAN (cont'd)
Please, David, I'd rather you didn't.

DAVID
Didn't what?

SUSAN
Didn't come with me.
(injured)
After all I've gone through for you, that you can't come out and do a simple thing like helping me find a panther -- I think it's pretty shabby! I'd rather - if you don't mind - go on alone.

DAVID
Oh, very well.

He sits down on a log and lights a cigarette. Susan pushes off through the brush. Her blind crashing is heard. There is a terrific crash, then silence. David listens as a gurgling cry rises to a wail. He calmly tamps out his cigarette and starts in the direction of the wailing.

189 Susan crying and rolling over as she tries to extricate herself from a mass of vines. David stalks in. Once more he lifts her to her feet. Now that she is no longer the managing Susan his tenderness comes to the fore. He still knows that she is a menace but he realizes that there is something soft and feminine in his arms.

DAVID
Susan, your natural instinct for being wrong astounds me. But somehow I'd rather be with you wrong than with anyone else right.

SUSAN
Oh, Da-vid!

DAVID
(mopping her tears)
Your face is dirty.

SUSAN
(her mouth up)
I d-don't c-care.

David is gradually growing less interested in mopping her face than in kissing it. He struggles manfully against the impulse but Susan lifts her face higher. Just as he is about to kiss her there is the unearthly scream of a panther, only a few yards away. David jumps and turns.

SUSAN (cont'd)
(dreamily)
Don't bother, David.

DAVID
But it's Baby!

SUSAN
Of course it is. What of it?
(opens her eyes; he is gone)
Oh, blast Baby! I'll make him pay for this!

She starts after David.

190 Baby and George come prowling along. David comes dashing out of the thicket, followed by Susan, who is now pursuing David, not the panther. David reaches Baby and begins to stroke him.

DAVID
Good Baby. Nice Baby.
(George growls; David looks at the dog grimly)
I'll deal with you later.
(reaches toward Susan, behind him)
Quick - give me that rope!

SUSAN
I - I lost it!

David, in dull fury, stares straight ahead.

DAVID
All right. You take him home!

SUSAN
Come, Baby. Come home with Susan. Come, darling. Come, sweet.

Baby, to her astonishment, begins following her. CAMERA MOVES on them.

EXT. THICKET - NIGHT

191 Applegate stands all poised for the mating call, Gogarty behind him. Applegate cuts loose. Gogarty twitches at his sleeve.

GOGARTY
How do you make that noise?

APPLEGATE
(impatiently)
You couldn't learn it. It takes years of practice.

GOGARTY
(defiantly)
I could learn it in a week!

He cups his hands and makes an awful bawling sound. Applegate does a panther scream once more.

EXT. CLEARING - NIGHT

192 Susan and David leading panther and George. Applegate's scream rings hideously. Baby jumps and takes refuge in the nearest tree.

SUSAN
(slowly)
That would be Applegate.

DAVID
(bitterly as he eyes the panther hanging over a limb)
Loon hunting, no doubt.

SUSAN
Don't you pay any attention to him, Baby. You come down to Susan. Susan will take care of you.

DAVID
I suppose now you want me to climb up and push him down?

SUSAN
No. Shouldn't we try singing?

EXT. THICKET - NIGHT

193 Applegate, followed by Gogarty, claws his way through the thicket. Gogarty cups his hands and Applegate slaps his hands down.

APPLEGATE
Stop that! You'll have the whole countryside aroused!

EXT. CLEARING - NIGHT

194 Susan and David under the treed panther. Susan is singing, well into 'I Can't Give You Anything But Love, Baby'. George sits beside them, his feeling for music beginning to stir. David is picking up the song wherever he can find a word that he knows. George, caught by the spirit of the thing, lifts his muzzle and croons in unison - he thinks. As the chorus rises Baby lifts his voice in his own version.

EXT. EDGE OF CLEARING - NIGHT

195 Applegate and Gogarty emerge from the shrubbery. Applegate stops and stares.

EXT. CLEARING - NIGHT

196 WHAT HE SEES: MED. LONG SHOT of the choral scene. To Applegate the panther seems to be crouching, preparatory to springing on Susan, David and George.

EXT. EDGE OF CLEARING - NIGHT

197 TWO SHOT - Applegate and Gogarty. Applegate reaches for the gun, which Gogarty has already leveled and aimed, with a look of gladness in his eye.

APPLEGATE
Give me that! This has to be a dead shot!

He calls out to Susan and David encouragingly as Gogarty wrestles with him.

APPLEGATE (cont'd)
Don't move! Be quite calm! I'm here!

As Applegate wins the gun Gogarty speaks, a little mournfully.

GOGARTY
I'm a dead shot.

EXT. CLEARING - NIGHT

198 Susan, David, George and the panther. The singing ceases abruptly.

SUSAN
Don't shoot! That's Baby! Stop him, David!

EXT. EDGE OF CLEARING - NIGHT

199 Applegate aiming. Gogarty, his head tilted on one side, is shaking it ominously. He knows that Applegate can't hit that panther. Applegate pulls the trigger. There is a hollow click. For the first time Applegate loses his head. He shakes the gun in front of Gogarty's face, hysterically.

APPLEGATE
Where are the cartridges?

GOGARTY
(triumphantly and with an air of superiority)
In the magazine, of course.

Applegate jerks the breech to pump a shell into the gun and as the shell goes in it also goes off. There is a splitting explosion.

EXT. CLEARING - NIGHT

200 Susan, David, George and Baby. At the report Baby leaps from the limb and streaks away. David makes a flying tackle at George and comes up with an armful of leaves. George too vanishes. Applegate, followed by Gogarty, comes dashing in.

APPLEGATE
Susan! Mr. Bone! Are you all right?

DAVID
Oh, we're fine. We're just dandy.

GOGARTY
(eyeing Susan and David with suspicion)
Now if Aloysius Gogarty had been wielding that gun you'd have seen a dead panther.

SUSAN
(to Applegate)
Oh, why did you have to do that?

(CONTINUED)

APPLEGATE
I'm sorry, Susan. I wouldn't have missed if my gun hadn't jammed.

Gogarty sneers and looks up at the stars.

DAVID
(savagely)
Major Applegate, we've spent the entire evening treeing that panther. It's tame -- don't you understand? It's a tame panther!

APPLEGATE
You, sir - as everybody except you and Miss Vance seem to know - are crazy.
(turns to Susan)
I forbid you to go further with this man. The panther is the most treacherous of animals. I will continue the hunt, but you must go home.

GOGARTY
(in an undertone, twitching at his sleeve)
It's just as well. He couldn't be any crazier than she is.

DAVID
Susan, don't you think that if we stopped trying to keep everything a secret from everybody there might be less confusion and more chance of getting the panther?

SUSAN
Do you think so?

DAVID
I do.
(turns to Applegate)
You may have heard, sir, that Mrs. Random was expecting a panther from Brazil - a pet panther.
(points off)
That is the panther.

GOGARTY
I quit! Yes, sir, be gob, I quit! Aloysius Gogarty is goin' to curry no panther.

APPLEGATE
I don't believe it!

GOGARTY
(twitching at his sleeve)
I do.

DAVID
I know it's hard to believe, but I can explain it.

Gogarty sneers again and looks up at the stars.

SUSAN
(to Applegate)
If I told Aunt Elizabeth that you shot at her panther, where do you think you'd get with your old expedition?

Applegate, whipsawed, looks from one to the other.

DAVID
The only thing to do, Susan, is to explain things.
(to Applegate)
It all started this morning when Susan telephoned me....

EXT. VANCE FRONT PORCH - NIGHT

201 An open car stands in front of the porch. There are three men with guns in it, and a fourth man - the same Zoo official we saw on the telephone with David - is confronting Aunt Elizabeth, who is in the open doorway.

ZOO OFFICIAL
Lady, I'm trying to tell you we're from the Zoo. We had a telephone call. It came from here. This house!

(CONTINUED)

201 (CONTINUED)

AUNT ELIZABETH
But there must be some mistake. The panther hasn't come yet.

ZOO OFFICIAL
Do you expect it to walk up - and in?

AUNT ELIZABETH
Naturally not! I expect to receive a notice from the Freight Office first!

The Zoo Official looks at her and backs away.

ZOO OFFICIAL
(pacifyingly)
Yes, lady. Don't get excited. Sure, you'll have a notice from the Freight Office.

AUNT ELIZABETH
Obviously, my good man, what you're looking for is a loon.
(and she slams the door)

ZOO OFFICIAL
(yelling back)
I don't have to look any farther!

202 AT OPEN CAR, as the Zoo Official comes back to his friends.

ZOO OFFICIAL (cont'd)
Screwy!

EXT. CLEARING - NIGHT

203 GROUP SHOT on David, Susan, Major Applegate and Gogarty. Applegate and Gogarty are listening intently.

DAVID
Well, sir, that's the story. We had him until you fired. Now the thing is to find him again.

(CONTINUED)

APPLEGATE
You're quite sure he's - harmless?

SUSAN
Oh, absolutely!

GOGARTY
(twitching at Applegate's sleeve)
I - I patted him. I reached my hand out and patted him right on the back. He's gentle as a kitten.

APPLEGATE
(to Susan and David)
The practical thing is to go in different directions. He can't be far.
(to David)
You stay with Susan. If you lose your way, halloo. I'll come for you.
(already lost, he looks around uncertainly)
Now let's see... Which way did he go?

GOGARTY
(pointing)
That way.

APPLEGATE
He's trying to throw us off.

And he starts off in the opposite direction, followed by Gogarty, who is suddenly very brave. Applegate stops and raises his finger admonishingly to Susan and David.

APPLEGATE (cont'd)

Don't forget now! If you get lost, halloo!

He vanishes. Susan and David have no choice but to take the other and proper direction. They start out.

DISSOLVE OUT

DISSOLVE IN

EXT. OPEN MEADOW - NIGHT

204 Applegate and Gogarty emerge from the bushes. Gogarty is bearing the gun. Applegate peers off intently to left. Gogarty taps him on the shoulder and points off to right.

205 WHAT THEY SEE: The bad panther stalking along in the clear moonlight.

206 TWO SHOT - Gogarty and Applegate. Gogarty turns around without a word and starts in the opposite direction. Applegate follows.

APPLEGATE
There is nothing - to be worried about. You - just stand here. I'll take care of this.

GOGARTY
(doubtfully)
I just remembered an errand Miss Susan wanted me to do. Maybe I'd better be gettin' about it.

APPLEGATE
You - say you - patted - this beast?

GOGARTY
Well - in a manner of speaking I -- yes, I patted him - in a manner of speaking. Yes, I patted him. But sometimes the dispositions of those - things are subject to - a quick change.

Applegate moves out of scene as Gogarty stands poised for flight. Gogarty draws a bottle from his hip pocket and takes a healthy drag on it.

207 MED. MOVING SHOT - Panther as it prowls along a rise of ground, stops and looks past CAMERA, its eyes savage.

208 WHAT IT SEES: The approaching figure of Applegate. Applegate snaps his fingers as he advances.

APPLEGATE
Come, Baby! Come, Kitty!
Come, Puss! Kitty, kitty,
kitty!

209 CLOSE SHOT - Panther as it snarls and lays back its ears.

210 MED. SHOT - Applegate advancing. Suddenly he stops, doubtful.

APPLEGATE
Kitty?

The panther snarls and lunges forward. For a hurt and astonished instant Applegate stands his ground. Then we TRUCK with him as he turns and races back toward Gogarty, who is already under way. At this point the gun has become only an impediment to Gogarty, whose urgency to perform Susan's errand has been too much for him. He is loping without regard for Applegate or Applegate's safety, in the direction of the nearest thicket of trees. Applegate overhauls him. Gogarty trips and falls on his face, and the gun goes off. Applegate skids into Gogarty, grabs the gun and pumps another shell into it, levels the gun in the direction from which he has run.

211 REVERSE ANGLE - Bad panther, frightened by the explosion, bounding over the rise of ground and vanishing.

212 TWO SHOT as Applegate breathes for the first time. Gogarty is painfully regaining his feet, attempting to find a reason for his lack of bravery.

GOGARTY
I thought - if I ran - over there
- I'd get a - better shot - at him.
Those - those - er - that grass -
is a little - high. I was making -
for that rise over here.

APPLEGATE
(bitterly)
'Gentle as a kitten!'

Gogarty silently hands his bottle to Applegate. Applegate uncorks it and drinks.

213 TRUCK SHOT on Susan and David trudging along country road.

SUSAN
You know, David - I've been trying to figure out why you didn't kiss me back there. You almost did.

DAVID
Susan, I think we won't discuss that.

SUSAN
But, David, there's - nothing really wrong in kissing a girl. I mean, it's just that you have to get a point of view about it. If, for instance, you were to touch my face - this way -
(reaches out and pats him)
- there wouldn't be anything wrong about that, would there? You could even do it accidentally, couldn't you?

DAVID
I couldn't kiss you accidentally, Susan. If I kissed you it would be quite deliberate.

SUSAN
(her brand of logic)
Well - there wouldn't be anything wrong in your reaching out and touching my cheek deliberately, would there?

DAVID
No. I suppose there wouldn't.

SUSAN
Then why would it be wrong for you to kiss me, deliberately? It's not - much different, really - is it, David?

DAVID
Yes. It's quite different.

(CONTINUED)

SUSAN
Well, I'd like -- I'd like -- to try it and see -- why it's different. I don't see any difference.

DAVID
Susan, I am an engaged man. If I hadn't lost my fossil, I would be a married man.

SUSAN
(quickly)
Oh, I wouldn't kiss a married man.

She has edged up to him and is walking so close that she all but trips him as she stares up hungrily into his face.

DAVID
I don't intend to kiss you, Susan. You might as well put it out of your pretty little head. I intend to go back to New York and be married.

They are passing a country house, when a low growl is heard. They stop and stare off.

DAVID (cont'd)
What's that?

There is another growl?

SUSAN AND DAVID
(simultaneously)
George!

They dive in the direction of the sound.

EXT. DIGBY'S LAWN - NIGHT

214 George on lawn in front of house. Susan and David come around a lilac bush and bear down on him purposefully. George backs off. They follow. Suddenly Susan points up, her voice husky with excitement.

SUSAN
Baby!

EXT. DIGBY VERANDA ROOF - NIGHT

215 WHAT THEY SEE: Baby outlined against the sky, on the veranda roof.

EXT. DIGBY LAWN - NIGHT

216 Susan, David and George. Susan stands still, looking upward at Baby, while David pursues the one being that knows where his intercostal clavicle is. George trots off around the house. David follows. Susan advances toward veranda.

EXT. SIDE OF DIGBY HOUSE - NIGHT

217 George enters and crawls under the side porch. David drops on his hands and knees and disappears after him.

EXT. FRONT OF DIGBY HOUSE - NIGHT

218 Susan looks up yearningly.

SUSAN
Please, Baby! I want to go home!

EXT. DIGBY VERANDA ROOF - NIGHT

219 Baby, from Susan's angle. He hangs his paws over the edge of the veranda roof contentedly.

EXT. FRONT OF DIGBY HOUSE - NIGHT

220 Susan realizes there is nothing for it but to sing.

SUSAN (cont'd)
"I can't give you anything
but love, Baa-by.
That's the only thing I've
plenty of, Baa-by. Etc."

EXT. DIGBY SIDE PORCH - NIGHT

221 George emerges from under porch and trots off. David grimly emerges behind him and trots off.

EXT. FRONT UPSTAIRS WINDOW - LIGBY HOUSE - NIGHT

222 A sash is raised. A pajama-clad man appears. It is Dr. Digby of Ritz-Plaza and Westlake butcher-shop memory! Susan's singing is heard below.

EXT. FRONT OF DIGBY HOUSE - NIGHT

223 DOWNWARD SHOT on Susan from his angle. She sings.

EXT. FRONT UPSTAIRS WINDOW - DIGBY HOUSE - NIGHT

224 CLOSE SHOT Dr. Digby in the window.

DR. DIGBY
What are you doing, may I ask?

EXT. FRONT OF DIGBY HOUSE - NIGHT

225 Susan, from his angle, as she stops singing.

SUSAN
Singing.

EXT. FRONT UPSTAIRS WINDOW - DIGBY HOUSE - NIGHT

226 Dr. Digby in the window. He leaps to a conclusion.

DR. DIGBY
If you're paying a bet there must be somewhere else you can pay it!

His wife, in a nightgown, joins him at the window.

EXT. FRONT OF DIGBY HOUSE - NIGHT

227 Susan below.

SUSAN
I'm not paying a bet. There's a panther on your roof.

EXT. FRONT UPSTAIRS WINLOW - DIGBY HOUSE - NIGHT

228 Dr. Digby and his wife leaning out of window.

DR. DIGBY
I'm not going to bandy words with you at this time of night!

EXT. FRONT OF DIGBY HOUSE - NIGHT

229 SHOT of Susan.

SUSAN
There's a panther on your roof and it's my panther and I'm going to get him. To get him, I have to sing!

EXT. FRONT UPSTAIRS WINDOW - DIGBY HOUSE - NIGHT

230 Dr. Digby and his wife.

DR. DIGBY
There is nothing on my roof.

EXT. FRONT OF DIGBY HOUSE - NIGHT

231 SHOT of Susan.

SUSAN
There is! Come out and look!

EXT. FRONT UPSTAIRS WINDOW - DIGBY HOUSE - NIGHT

232 Dr. Digby and his wife. Her face softens.

MRS. DIGBY
Poor girl! You'd better go down, Alfred.
(calls down sweetly as Digby vanishes)
Sing if you like, dear.

EXT. FRONT OF DIGBY HOUSE - NIGHT

233 Susan starts to sing all over again.

EXT. REAR OF DIGBY HOUSE - NIGHT

234 George and David playing "Follow the Leader." George goes under rear porch. David, wary, goes to other side and waits, ready to trap him. George, who is no fool, comes out of the same opening and back-tracks at a teasing trot. David follows him.

EXT. FRONT OF DIGBY HOUSE - NIGHT

235 Susan is singing, as Dr. Digby comes out of the house and the screen door bangs.

EXT. DIGBY VERANDA ROOF - NIGHT

236 The bang of the door frightens Baby and he leaps lightly off and is gone.

EXT. FRONT OF DIGBY HOUSE - NIGHT

237 MED. SHOT - Susan, as Digby, in a bathrobe and slippers comes down and steps to her. She stops singing and starts to run in pursuit of Baby. He clutches her arm.

SUSAN
He went that way!

DR. DIGBY
Hush, hush, it's all right.

SUSAN
(struggling)
You've frightened him away and now I'll never see him again.

DR. DIGBY
See? He's still there. See him?

SUSAN
He's not! Let go of my arm! Let go!

DR. DIGBY
He'll come back, don't worry. Now you tell me where you live. Do you know?

(CONTINUED)

237 (CONTINUED)

SUSAN
Of course I know! That's not the point. I have to get my panther. Won't you help me?

DR. DIGBY
I certainly will.

He draws her firmly up the steps, Susan resisting manfully.

SUSAN
Let go! You don't realize that there's a million dollars at stake!

DR. DIGBY
You'll get it. I have it right in here -- all in one-dollar bills!

EXT. CORNER OF DIGBY HOUSE - NIGHT

238 David comes around corner of house after George. A look of horror comes over his face.

EXT. DIGBY VERANDA - NIGHT

239 WHAT HE SEES: From his angle, as Digby opens the door and pulls Susan inside.

SUSAN
You haven't got any right to do this to me! Let me go!

EXT. CORNER OF DIGBY HOUSE - NIGHT

240 CLOSE SHOT - David, as he puts his hand over his eyes. This is the last straw. Now they really are in the toils.

EXT. ROAD - NIGHT

241 There is the sound of a car as motor headlights approach CAMERA. As the headlights are very near, two figures stagger into silhouette and we hear Applegate's booming voice.

(CONTINUED)

APPLEGATE'S VOICE
Halloo!

The headlights stop.

242 CLOSE SHOT Mac and Joe of the circus truck, in the driver's seat. Joe leans out and looks at the hallooer.

JOE
Excuse me, Mister -- Have you seen a panther?

243 REVERSE ANGLE. MED. SHOT on Applegate and Gogarty. Gogarty by now has imbibed, shall we say, too freely. His sense of direction has never been good. It is now completely drowned. He is in a fogged and befuddled state. Applegate, who is about to ask directions, is thrown for a loss by Joe's question. He points off vaguely.

APPLEGATE
Why -- why - how did you know?

244 GROUP SHOT as Joe leans out further, nettled.

JOE
Don't joke, buddy. Our jobs depend on this. We had a killer panther in this truck and he got away.

GOGARTY
(thickly, peering at Joe)
You mean - he wasn't gentle as a kitten?

JOE
I mean there is a guy almost dying in a hospital right now, after being clawed by him.

(CONTINUED)

APPLEGATE
I can tell you where to find him.
I saw him right over --
(begins pointing around in various directions and can't remember the right one because he is lost and has been for some time)
right over - over - No, it wasn't there - it was -
(pointing in another direction)
No, it wasn't.
(puts it squarely up to them)
Do you know where I am?

GOGARTY
(twitching at his sleeve)
I think we're still in Connecticut.

APPLEGATE
(apologetically, to Mac and Joe)
You see - we've sort of - lost our sense of direction.

Mac and Joe look at each other blankly.

JOE
Another one!

APPLEGATE
(to Gogarty)
Well - there's only one thing - to do.
(cups his hands and bawls)
Halloooo!

GOGARTY
(cups his hands and bawls)
Halloooo!

Applegate and Gogarty are standing back to back, hallooing like mad.

244 (CONTINUED)

MAC
Everybody in Connecticut is nuts!

Joe slaps the truck in gear and it moves on out of scene. As the tail light vanishes, we hear our duet of halloos.

INT. DIGBY HOUSE - NIGHT

245 CLOSE SHOT Mrs. Digby, now in a wrapper, on the telephone

MRS. DIGBY
Well, Constable, it's quite obvious that the girl is deranged. Dr. Digby is working on her now - mental cases are his specialty. Meanwhile, we must find her people. I wish you'd come right over.

INT. DIGBY STUDY - NIGHT

246 Dr. Digby has Susan in a chair under a strong light and is in the midst of a psychiatric examination.

DR. DIGBY
Obviously this is a love-fixation. Yesterday when I talked to you at the Ritz-Plaza you thought you were pursued by a young man. Do you associate that young man with a panther?

SUSAN
Oh, yes.

DR. DIGBY
Um-umh...You have transferred his image to a panther. Now you are pursuing the young man. Isn't that so?

SUSAN
No! I'm after the panther!

DR. DIGBY
But the panther is really the young man. You must understand that, my dear young lady.

(CONTINUED)

Susan fearfully starts to rise. Digby, recognizing the symptoms, pushes her back into chair.

SUSAN
(soothingly)
All right -- Don't get excited. He's a panther.

DR. DIGBY
Now we're getting somewhere... Now, when you were a little girl, your mother wouldn't allow you to have a cat, would she?

SUSAN
I never wanted a cat.

This fixes him again. He takes a deep breath.

DR. DIGBY
Well, let's approach it from a different angle. One key to the subconscious is association. When I say a word I want you to tell me quickly the first thing that comes into your head. You understand?

SUSAN
I don't understand, but I'll do it.

DR. DIGBY
(springing a trap)
Panther!

SUSAN
George!

DR. DIGBY
Ah! You're in love with George!

SUSAN
Oh, don't be silly!

DR. DIGBY
Who are you to call me silly?
(springing another trap)
Money!

SUSAN
Baby!

DR. DIGBY
Ah! Now we have it! You want to be a mother!

SUSAN
Well, really! I only met David yesterday.

David is a new one on Digby.

DIGBY
David? George?
(challengingly)
Man!

SUSAN
David!

DR. DIGBY
David!

SUSAN
George!

DR. DIGBY
(growing more frantic)
George!

SUSAN
Baby!

DR. DIGBY
Baby!

SUSAN
George!

246 (CONTINUED)

DR. DIGBY
George!

SUSAN
Intercostal clavicle!

This throws Digby completely. Clavicle! This must be a new man. He runs his fingers through his hair wildly.

DR. DIGBY
We're not getting anywhere!

SUSAN
Don't you think you should go to a sanitorium for a nice long rest?

EXT. DRIVEWAY - FRONT OF DIGBY HOUSE - NIGHT

247 Two figures approach from a car. Ed Slocum and his fat deputy. The fat deputy points off.

248 WHAT THEY SEE: David has climbed up on a trellis, peering into Digby's study. He has George under his arm.

249 Constable and Deputy. Slocum draws his gun and they start forward stealthily.

250 DAVID silhouetted against the study window. Past him the constables enter and grab him. There is a struggle. George escapes.

FAT DEPUTY
I got him, Ed! I got him!

INT. DIGBY STUDY - NIGHT

251 Dr. Digby has risen to new heights of determination. He is jerking his finger at Susan frantically.

DR. DIGBY
David!

(CONTINUED)

251 (CONTINUED)

SUSAN
(wearily)
George!

DR. DIGBY
George!

SUSAN
Intercostal clavicle!

DR. DIGBY
Intercostal clavicle!

DAVID
(dragged in by constables)
Where?

DR. DIGBY
(points a quivering finger at David)
YOU!

SUSAN
(mechanically)
David!

CONSTABLE SLOCUM
Here's your man, Doc! We caught him climbing in the window!

DR. DIGBY
(his massive brain now comprehonding)
He's a thief!
(turns on Susan)
And she is his accomplice! A very clever act, young woman! ... This is the man, Constable, who stole my car. And before that he stole my wife's purse!

SUSAN
(indicating Digby)
This man is crazy, officer.

DR. DIGBY
(really going crazy)
Lock them up! Take them away! I can't stand any more!

DISSOLVE OUT

DISSOLVE IN

INT. TOWNSHIP JAIL - WESTLAKE - NIGHT

252 MED. SHOT - Susan and David behind the bars of adjoining cells with a barred partition between them. David stands dejectedly holding a handkerchief over one eye. Susan is on her knees in a busy attempt to pick the lock of her cell with a hairpin.

DAVID
Susan, what are you doing?

SUSAN
(working away)
I have a hairpin!

DAVID
Don't be a fool.

SUSAN
I did it one time with a trunk!
(she attacks lock again determinedly)

David lowers his handkerchief and we see a very black eye.

SUSAN (cont'd)
They have no right to hold us here! We haven't done anything.

DAVID
If there is any charge but murder that you haven't managed to hang on us, I'd like to know what it is. We're not going to get out - not for a long, long, time.

SUSAN
Well, David, if you want to stay here, I can't do anything about it, but I'm going to get out and find Baby. They'll never believe a word we say till we produce him.

253 THREE SHOT - of Constable Slocum, his deputy and Digby at constable's desk behind a railing at one side. The constable is on the telephone, seated behind his desk facing camera. He has a black eye as beautiful as David's. He is holding the receiver six inches from his ear.

CONSTABLE SLOCUM
Well, lady, have you got a niece?

INT. VANCE HOUSE - NIGHT

254 MED. SHOT - Aunt Elizabeth on telephone in high indignation. Applegate hovers at her elbow.

AUNT ELIZABETH
Of course I have a niece! But she's decently in bed, not singing around under windows!

APPLEGATE
(twitching her sleeve)
Elizabeth, I wouldn't be too sure. I wouldn't be too sure of anything.

AUNT ELIZABETH
Stop tugging at me, Horace. I'll talk to you in a minute.
(loudly into phone)
I want you to know that there are no nitwits in my family. If you've picked up a feeble-minded girl it's none of my affair -- and don't take any checks from her, mind!

EXT. WESTLAKE STREET - FRONT OF MARKET - NIGHT

255 Gogarty drives Dr. Digby's car into parking space in front of market. He is lustily singing, "The Wearing of the Green." He snaps off the ignition, admires himself in the car mirror, pulls a bottle from his hip pocket and takes a swig. Then he hangs his arm importantly over the car door and waits, hoping for one of his friends to pass. From the shadows two men - one a motorcycle cop and one in plain clothes - emerge and converge on the car. Gogarty gives them a cheery good evening.

(CONTINUED)

255 (CONTINUED)

GOGARTY
It's a fine night!

The motorcycle cop walks around the car, inspects the license plate and looks through the windshield at Gogarty.

MOTORCYCLE COP
(speculatively)
Yes.

GOGARTY
Yes, sir, it's a fine night!

The motorcycle cop goes to one side of the car, the plain-clothes man to the other. They hang across the doors, staring at Gogarty. Gogarty is pleased by their friendliness.

INT. TOWNSHIP JAIL - NIGHT

256 THREE SHOT - Now we see the faces of Digby and the fat deputy and perceive that each has his share of black eyes. In fact, everyone in the jail, except Susan, has a black eye.

CONSTABLE SLOCUM
This woman says her niece is in bed.

DR. DIGBY
You didn't expect they were telling the truth, did you?

FAT DEPUTY
There ain't any doubt about it. That fellow was desperate.

CONSTABLE SLOCUM
(in phone)
Well, lady, you definitely refuse to come down and identify this girl?

257 CLOSE SHOT - Aunt Elizabeth yelling, as Applegate tugs at her sleeve urgently.

AUNT ELIZABETH
My good man, if you persist in annoying me about this lunatic girl - who is no responsibility of mine - I'll have you arrested!
(bangs up the phone)
Horace, stop twitching at me!

APPLEGATE
But, Elizabeth, I think there's something you should know.

AUNT ELIZABETH
Well, what is it?

APPLEGATE
I have a feeling -
(points at phone)
that's Susan.

AUNT ELIZABETH
(impatiently)
Will you give me one good reason why Susan would be singing under a gentleman's window?

APPLEGATE
Well, I can't give you a good reason - but only an hour ago I saw her singing under a tree.

She stares at him.

APPLEGATE (cont'd)
There was a panther in the tree. The fact of the matter is, Elizabeth, your panther has arrived.

We see that he is going to tell her the whole story.

INT. TOWNSHIP JAIL - NIGHT

258 Digby, Slocum and Elmer turn as the motorcycle cop drags Gogarty in. Gogarty is flailing his arms and protesting vehemently but unintelligibly.

(CONTINUED)

258 (CONTINUED)

MOTORCYCLE COP
Here's your man, Dr. Digby. We caught him parking your car in front of the meat market.

GOGARTY
(bawling at the top of his lungs)
It's a lie! Here I was sitting peaceful as anything and minding my own business and passing the time of day with them. And suddenly they set upon me and one holds my arms while the other calls me names.

MOTORCYCLE COP
Besides that, Constable, he's drunk.

GOGARTY
(roaring)
It's a lie!

They drag him back and put him in the cell next to Susan, slam and lock the door. Gogarty is howling with impotent rage.

SUSAN
Hello, Gogarty.

Gogarty stops in the middle of his tirade, whirls and looks through the bars at Susan. His fogged brain cannot grasp the fact that she is in the next cell. He seizes the bars between them.

GOGARTY
Oh, Miss Susan, you've come to get me out! It's ashamed I am you should see me in here on so unjust a charge.

SUSAN
Don't worry, Gogarty. I'll get you out.

DAVID'S VOICE
(from his cell)
No, Gogarty, don't worry. She'll fix it.

259 AT DOOR - Aunt Elizabeth and Major Applegate enter the jail. Applegate is carrying Gogarty's gun.

260 AT DESK - Constable Slocum, Digby and Elmer look up as Aunt Elizabeth bears down on them, followed by Applegate.

AUNT ELIZABETH
(pounding desk)
What do you mean locking up my niece? I won't have it!
(her gaze fixes on Digby)
Where are your keys?
(snaps her fingers)
Come on, come on, come on!

DR. DIGBY
(rising stiffly)
Madam, we'll pardon you because you are obviously hysterical. Now what do you want?

AUNT ELIZABETH
I want my niece! Immediately!
(jabbing down with her forefinger)
Here!

DR. DIGBY
Now be calm. You give us a description of her and we'll find her.

AUNT ELIZABETH
You don't have to find her! She's already here!

CONSTABLE SLOCUM
Just a minute, lady. Quiet down. Who <u>are</u> you?

AUNT ELIZABETH
<u>I</u> am Mrs. Carleton Random.

CONSTABLE SLOCUM
(reprovingly)
Now, lady, I just talked to Mrs. Carleton Random on the telephone - not ten minutes ago. <u>We</u> know that you are not Mrs. Carleton Random.

(CONTINUED)

APPLEGATE
But you did talk to her ten minutes ago. I was there.

CONSTABLE SLOCUM
And who are you?

APPLEGATE
I am Major Horace Applegate.

CONSTABLE SLOCUM
(pointing at the gun)
What's that for?

APPLEGATE
(with dignity)
I have been hunting a panther.

Slocum furtively makes a sign to the deputy, who sidles around behind the two visitors, cutting off their exit.

CONSTABLE SLOCUM
Oh - you've been hunting a panther.

APPLEGATE
Yes.

Slocum advances toward Applegate and the deputy closes in behind him, with menacing friendliness.

CONSTABLE SLOCUM
Any luck?

APPLEGATE
(beginning to realize that all is not well)
Why - er - no.

Applegate backs away and backs into Elmer.

CONSTABLE SLOCUM
(shouting)
Grab his gun, Elmer!

260 (CONTINUED)

There is a wild scuffle as Elmer and Slocum struggle with Applegate.

AUNT ELIZABETH
(pounding the desk)
Stop it, you numbskulls! Take your hands off that man! This is the most outrageous thing I ever heard of!

APPLEGATE
(simultaneously; slightly impeded by his gun)
Gentlemen - gentlemen - please! There is no need for violence. This can all be settled quietly!

From the cells come Susan's howls.

SUSAN'S VOICE
Is that you, Aunt Elizabeth?

Constable Slocum and Elmer have Applegate down on the floor, trying to wrest the gun from him. Digby dances around the three of them, looking for a place on Applegate where he can get hold of him.

APPLEGATE
(trying to hold the gun out of reach; in an anguished voice)
Be careful, my good man! It might go off.

AUNT ELIZABETH
(screaming)
Idiots! Nitwits! Stop it! Do you hear me? Stop it!

Her hand reaches out for an inkwell and she hurls it with effect at Digby. The fray grows more violent and she bores in, hitting anyone with whom she can connect.

DISSOLVE:

INT. TOWNSHIP JAIL - NIGHT

261 TRUCK SHOT - on cells. The occupants are, in order: David, Susan, Gogarty, Applegate and Aunt Elizabeth. All but David are yelling protests. He sits quietly in a corner of his cell with his head in his hands.

262 GROUP SHOT - at Constable Slocum's desk. Digby, Slocum and Elmer are thoroughly splashed with ink. Digby and the fat deputy listen tensely to Slocum on the telephone.

CONSTABLE SLOCUM
We just want to make sure, lady. This old battleaxe keeps yelling that she's Mrs. Random.

INT. VANCE HOUSE - NIGHT

263 CLOSE SHOT - Mrs. Gogarty in a flannel nightgown, her hair in curlers, as she snorts into the telephone.

MRS. GOGARTY
That's ridiculous! Mrs. Random is in bed. And don't ring up here again!
(bangs up the receiver)

INT. TOWNSHIP JAIL - NIGHT

264 THREE SHOT - at phone. Slocum hangs up the receiver.

CONSTABLE SLOCUM
It's just like you thought, Doc. They're all lying.

DR. DIGBY
Obviously a gang! I've no doubt you will find you've made a very important haul.

CONSTABLE SLOCUM
Thanks to you, Doc.

DR. DIGBY
If you get their confessions, Constable, there'll be a lot of things you'll turn up.

EXT. LONELY ROAD - NIGHT

265 FULL SHOT of the headlights of two cars approaching each other slowly. They stop alongside each other.

266 CLOSER SHOT - the Zoo official and Joe, the driver of the cage-truck, lean toward each other, speaking simultaneously.

ZOO OFFICIAL and JOE
Have you seen a panther?
(both wait, taken aback. Then both speak again)
We're hunting for a panther.

JOE
(getting the jump on his opponent)
Say, who's going to talk first?

ZOO OFFICIAL
(in same angry tone)
How did you know there was a panther loose?

JOE
I lost him.

ZOO OFFICIAL
Is he bad?

JOE
He's as bad as they come.

INT. TOWNSHIP JAIL - NIGHT

267 Slocum and Elmer are outside David's cell with Dr. Digby behind them, taking notes. We see Susan sitting on the floor, her elbows on her knees, her two hands cupping her face, as she listens. Another of Susan's horrible plans is forming. David leans against the bars dejectedly.

CONSTABLE SLOCUM
So you stick to it that your name is Bone, huh?
(no reply)
You can't fool me. We know that's an alias.

DR. DIGBY
They're all impersonating somebody.

(CONTINUED)

CONSTABLE SLOCUM
What about that bank robbery in Oldtown?

DAVID
Well, what about it? How much did they get?

CONSTABLE SLOCUM
Five thousand --
(catching himself)
Who's asking the questions here - you or me?

DR. DIGBY
Keep calm, Slocum. Don't let him throw you off.

CONSTABLE SLOCUM
What about Mrs. Cleghorn's jewels in Sunfield?

DAVID
I tell you again I'm not a thief. You're wasting your time.

CONSTABLE SLOCUM
He's a tough nut to crack.
(whirls on David)
What were you doing breaking into Dr. Digby's house?

DAVID
I was after a panther.

CONSTABLE SLOCUM
(turns to Digby)
He sticks to it, Doc.

DR. DIGBY
They've all agreed on one story.

CONSTABLE SLOCUM
That's what I say.
(to the attack again)
Show me a panther!

DAVID
What do you expect me to do, whistle him in here?

(CONTINUED)

267 (CONTINUED)

CONSTABLE SLOCUM
Who was with you on that mail-truck job in Rockdale last month?

DAVID
Charles Evans Hughes and Jim Farley.

CONSTABLE SLOCUM
Take those names down, Doc.

Dr. Digby lowers his pad and pencil. Slocum is getting to be a little too much for him, even.

SUSAN
Why don't you ask me?

CONSTABLE SLOCUM
I suppose you're going to hand me the same cock-and-bull story about hunting a panther?

SUSAN
No, Constable. I can see you're too smart to swallow it.

Slocum moves up on Susan. David rouses from his lethargy and stares at Susan with apprehension. He can see another plan coming.

DAVID
(wildly)
Susan, it won't work out! Whatever it is, it won't work out!

SUSAN
(eyeing him sadly)
Oh, darling, why did you have to go for that dame in the dance hall?

DAVID
(to Slocum)
Don't believe a word that woman says! The truth isn't in her!

LE

(CONTINUED)

267 (CONTINUED)

CONSTABLE SLOCUM
Shut up, you!
(to Susan)
Is this guy's name Bone?

SUSAN
That's Dapper David. You've heard of him, haven't you?

CONSTABLE SLOCUM
You got that, Doc?

DR. DIGBY
I have it.

CONSTABLE SLOCUM
And is your name Susan Vance, like you said?

SUSAN
That's my society tag. The gang call me Susie the Slipwit.

DAVID
She's making it all up out of motion pictures she's seen!

CONSTABLE SLOCUM
Quiet!

SUSAN
The jig's up, Dave. But I'll tell you one thing. I wouldn't-a ratted if it hadn't been for... her. I'd-a-gone through anything for you.

CONSTABLE SLOCUM
A ladykiller, is he?

SUSAN
He knocks 'em over --
(snapping her fingers)
One, two, three, like that. I never caught him before.

(CONTINUED)

267 (CONTINUED)

CONSTABLE SLOCUM
Then you're ready to make a clean breast of it and make it easy for yourself?
(to Dr. Digby)
They always trip themselves up when they can't let the women alone.

SUSAN
What's the percentage in me keeping quiet? He sold me out.

CONSTABLE SLOCUM
All right, Elmer. Bring her out.

268 ALL OF THE CELLS - as Elmer unlocks the door of Susan's cell and releases her. There is a howl of protest uttered simultaneously, in a bedlam that makes no sense.

AUNT ELIZABETH
Susan Vance, you get right back in that cell!

APPLEGATE
But she <u>is</u> Susan Vance!

GOGARTY
But, Miss Susan, you said you were going to get <u>me</u> out!

DAVID
You don't know what you're letting yourself in for, Constable! She'll set fire to the jail!

SUSAN
(now out of cell)
It's every man for himself now, boys. I'm not taking this rap.
(stares longingly at David)
Can I kiss him goodbye, Constable?

CONSTABLE SLOCUM
Go ahead.

(CONTINUED)

Susan lunges at David and gets her arms around his neck through the bars. She kisses him roundly. David struggles and finally shoves her, with an open hand, in the chest. Susan staggers, loses her balance and lands, sitting, livid with rage.

SUSAN
(pointing at him in a fury)
All right, you rat! You're tired of me! I'll show you! I'll teach you to pick up tramps like that bird woman and toss me off like an old shoe!

Getting to her feet she marches with dignity between Digby and Slocum toward the desk. Elmer follows.

269 DESK - as the group enters.

CONSTABLE SLOCUM
You set down there, Doc, and get this. Elmer, you get behind that typewriter. We got to have this confession in affidavit form.
(turns on Susan)
You stand right here, Miss.
(levels his finger)
Now talk and talk fast! You're all members of the same gang, ain't you?

SUSAN
(backing toward door)
Yeah. They call us the Panther Gang. We organized in Buffalo.

CONSTABLE SLOCUM
Panther Gang. Got that, Doc?

Digby nods.

CONSTABLE SLOCUM (cont'd)
Elmer?

ELMER
Wait a minute, Ed. I ain't so good at this.

Slocum looks over Elmer's shoulder.

CONSTABLE SLOCUM
Panther ain't spelled with a 'u'...
(to Susan without looking around as Digby bends over his notes)
Go ahead, Miss. What about the Cleghorn jewels?

SUSAN
(backing toward door)
That's hot ice, Mister. We're waiting for it to cool off.

CONSTABLE SLOCUM
How about the mail-truck robbery?

SUSAN
I was the lookout on that job. Applegate shot the man.

CONSTABLE SLOCUM
(watching Elmer type)
Were you in on the bank job, too?

SUSAN
Sure! What do you think? Where my guy goes, I go. I mean I did, before he crossed me. He'd 'a' killed me if I hadn't. That woman who calls herself Random is the brains of our mob. She picks out soft spots and gives us our orders. Applegate's the finger. The drunk steals the cars.

CONSTABLE SLOCUM
(as Digby writes furiously)
Have you got it, Doc? This is terrific!

As Elmer types feverishly, and all are too excited to notice, Susan backs to the threshold, cuts and runs.

269 (CONTINUED)

CONSTABLE SLOCUM (cont'd)
Now how many murders has your gang committed?

There is a long pause and all look up. From outside comes the sound of a car starting. Digby rises.

DR. DIGBY
She's got my car! Again!

EXT. FRONT OF JAIL - NIGHT

270 The three men come rushing out as the car lurches off, Susan at the wheel. A taxi rolls up and stops. Out of it climbs Mr. Peabody with a briefcase, followed by Miss Swallow. They confront Digby, Slocum and Elmer.

MR. PEABODY
I'm looking for Mrs. Carleton Random.

CONSTABLE SLOCUM
Hunh?

MR. PEABODY
Her housekeeper tells me there was a mysterious telephone call from a crazy man who said he was at the jail. Do you know anything about it, Constable?

CONSTABLE SLOCUM
Mrs. Carleton Random! Who are you?

DR. DIGBY
I can identify this gentleman, Slocum. His name is Alexander Peabody.
(to Peabody)
You may remember, Mr. Peabody, I testified for you during the breaking of the Borden will.

MR. PEABODY
Yes, I remember. I lost the case.

(CONTINUED)

270 (CONTINUED)

MISS SWALLOW
I'm looking for a man by the name of Dr. Huxley - Dr. David Huxley. Is he here with Mrs. Random?

CONSTABLE SLOCUM
No, Miss. All we got is a woman who's making out to be Mrs. Random - a Colonel Applegate - a car thief by the name of Gogarty - and a gangster by the name of Bone.

DR. DIGBY
(jumping to a safe limb)
Slocum, I think you may have made a mistake. Perhaps you'd better let Mr. Peabody see Mrs. Random.

EXT. COUNTRY ROAD - NIGHT

271 MOVING SHOT of Susan driving along a country road singing, 'I Can't Give You Anything But Love, Baby.'

INT. JAIL - NIGHT

272 GROUP SHOT. Thanks to Mr. Peabody, the doors to all the cells except Gogarty's stand open. Gogarty grips the bars and speaks pleadingly.

GOGARTY
There I was, Mrs. Random, just sitting in the car - minding my own business and offering a peaceful time of day to 'em.

273 THREE SHOT. Elmer, the deputy, is unlocking David's cell. Miss Swallow confronts David as he steps out.

DAVID
(weakly)
Hello, Alice.

MISS SWALLOW
David! Have you found the intercostal clavicle?

DAVID
The what? Oh - yes -
(with a weary gesture)
No - I haven't found it.

MISS SWALLOW
Oh, David! How could you?

274 WIDER ANGLE.

MR. PEABODY
See here, Huxley - I want to know why you were throwing rocks at me last night!

AUNT ELIZABETH
Huxley!
(forebodingly)
Is that the man for whom you want me to donate a million dollars to the Museum?

MR. PEABODY
Yes! I mean no! I've changed my mind, Elizabeth!



(CONTINUED)

MISS SWALLOW
Oh, David, what have you done?

DAVID
Just name anything. I've done it.

EXT. ROAD IN FRONT OF JAIL - NIGHT

275 MOVING SHOT on cage-truck from the circus. George and Baby are trotting behind it. Baby scents the former occupant of the cage. Joe and Mac climb down and start for jail door.

EXT. DOOR OF JAIL - NIGHT

276 Joe and Mac go in. George and Baby follow.

INT. JAIL - NIGHT

277 FULL SHOT as they enter. Our group of eight people turns to look at the two circus men. They see what Joe and Mac do not see: a panther and a dog behind them.

JOE
Listen, Constable, we lost a panther. We got to have some men to help us ketch him.

The group of eight stands transfixed as Joe and Mac approach.

AUNT ELIZABETH
George, you come here!

Joe and Mac turn around and begin backing off frozenly.

JOE
(hoarsely)
Get your gun, Constable! That's a bad cat! He's a killer!

DAVID
Mrs. Random, if you're still interested, you have a panther. That is Baby.
(advances to Baby confidently and begins to stroke the panther's head.)

278 CLOSE SHOT Applegate staring at this.

APPLEGATE
He didn't act that way with me.

EXT. COUNTRY ROAD - NIGHT

279 CLOSE SHOT the bad panther at bay.

280 FULL SHOT of the men closing in on the panther. Susan runs in.

SUSAN
Here, what are you doing? That's my panther!

ZOO OFFICIAL
Get back, lady! Keep out of danger!

SUSAN
Put that gun down! Don't be silly! This is my pet panther. I'll sue anybody who lays a hand on him!

281 In circle - as she pushes her way through, grabbing the rope out of the Zoo official's hands.

ZOO OFFICIAL
Lady, you're crazy!

282 MOVING SHOT on Susan as she strides toward the panther, which we now see crouching facing her.

SUSAN
You've just scared him! Go away, all of you!

283 Zoo official jerks up his gun.

284 Susan turns and shouts at the Zoo official defiantly.

SUSAN (cont'd)
If you shoot I'll sue the city of New York!
(she reaches panther and slips lasso over his head)
Nassy old mans get 'round him and make him all nervous. Don't you worry. Susan will take care of you!
(panther snarls; she tugs on rope impatiently)
Come on, you fool!
(starts dragging him out. Bewildered, he follows her)

285 WIDER ANGLE from behind Susan as she drags the panther toward the Zoo official. We see the circle of men break, with horror written all over their faces. Susan flings a last insult at the Zoo official.

SUSAN (cont'd)
Go on home and beat your children, you big brutes!

INT. JAIL - NIGHT

286 GROUP SHOT. Baby is on the constable's desk. Aunt Elizabeth is rubbing his stomach. Everyone is gathered around, suddenly very brave.

AUNT ELIZABETH
I'd like to see Drusilla Voorhios' face when she sees this! Good Baby!

George growls jealously. David, who has been talking in an undertone to Joe of the circus, suddenly raises his voice.

DAVID
You mean to say there's another panther? You lost a panther out of that truck?

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(CONTINUED)

His frantic voice makes everyone turn and look.

JOE
That's what I been tryin' to tell you, Mister. We lost a killer!
(points at Baby)
And that ain't it!

EXT. JAIL - NIGHT

287 Susan drives Digby's car in. The bad panther is in the back seat, snarling. She climbs out and begins pulling on the rope. The panther strikes at her.

SUSAN
You've been slapping at me all the way down the road! I'm sick of it! Come on now -- I'll stand no more nonsense!
(drags with her whole weight)
I have some friends to get out of jail -- and I need you!

She makes a terrific jerk and the panther springs out beside her, tail lashing.

SUSAN (cont'd)
Will you get in there!

She gives him a kick. The bad panther starts in hurriedly. Susan is dragged through the doorway.

INT. JAIL - NIGHT

288 FULL SHOT as Susan is dragged in. The bad panther is straining to get at anybody he can reach except Susan.

SUSAN
Baby! I'll whack the living daylights out of you!

The bad panther stops and begins lashing his tail, seeing twelve pairs of eyes staring at him. Here at last are people he can cow. The group obscures from Susan's view, Baby on the desk. Everyone stands transfixed. Finally there is an agonized cry from David.

288 (CONTINUED)

DAVID
SUSAN!

SUSAN
Hello, David! I found him!

She gets her back to the group now, trying to drag the resisting panther to their midst.

SUSAN (cont'd)
Oh, how can you act this way! Just when I want you to be nice for Aunt Elizabeth!

Losing her temper, she kicks him viciously. The panther lunges and she is dragged by the rope. Everybody, too paralyzed to move up to this point, breaks and runs for the cells which are standing open.

289 CLOSE SHOT Susan finally stops the panther. She looks past CAMERA in astonishment at the flying figures.

290 CROSE-VIEW of cells, as our people leap into them and start slamming doors. Mr. Peabody and Miss Swallow get into one cell. Aunt Elizabeth and Digby clap the door on another cell. Gogarty is in a cell alone. Applegate and Slocum share a cell. Joe, Elmer and Mac are in another. There are two cells still vacant, the doors standing open.

291 TWO SHOT David and Susan, left alone in the middle of the room.

DAVID
(anguished)
Susan!

Points off toward desk weakly. Susan's gaze turns to where he is pointing.

292 WHAT SHE SEES: Baby, terrified, standing on the desk. George, equally frightened, peering under Baby's stomach. Suddenly both, seeing an empty cell, spring from the desk and dash for it.

293 CLOSE SHOT empty cell as Baby and George streak in, crowding for first place. Aunt Elizabeth, who is in the next cell, reaches around and bangs the door shut.

294 Susan and David in the middle of the room. Susan is still holding to the rope, too scared to let go. The bad panther, lashing his tail and snarling, stands between her and David, crouching.

DAVID (cont'd)
(facing the killer)
Susan -- let go of that rope -- and run!

SUSAN
(in a quivering voice)
No, David -- no matter what happens I love you.

DAVID
(clutching vaguely for a chair behind him)
Susan, I know that! I love you, too! But will you let go of that rope -- and get out!

SUSAN
(with a determination born of love)
No!

She quietly crumples in a faint, letting go of the rope. David, thinking only of Susan, whips the chair in front of him and, as the panther advances on him, gets between Susan and the panther, which seems less interested in her than in the panther at the rear of the room.

295 FULL SHOT PAST David and the crumpled figure of Susan, toward the cells, as with a snarl the bad panther charges toward Baby. David takes one agonized look over his shoulder at the prostrate Susan and, holding the chair before him, he starts toward the bad panther.

296 AT CELLS. The bad panther is striking and snarling viciously through the steel bars at Baby and George, who cower in opposite corners at the back, looking appealingly at Aunt Elizabeth for protection. David enters with the chair before him, closing in on the bad panther, which turns and faces him with a snarl, backing up. David yells frenziedly:

DAVID
Susan! Darling! Are you all right? Susan! Answer me!

The panther backs slowly, menacingly in through the open door of the last vacant cell and David bangs the door on it just as the panther springs. In a state of collapse, not knowing what he is doing, he sinks weakly into the chair which he has been carrying. The panther springs ferociously at the bars behind him. But David no longer knows nor cares. As he sits there, Susan comes crawling in to him on her knees. This act of heroism has been too much for her. She puts her arms around his waist as she thrills with love.

SUSAN
Da-vid! Are you all right?

Her voice rouses him even more than the snarling of the panther behind him. He rises uncertainly to his feet.

DAVID
No! I'm not all right! I'll never be all right again! Susan Vance, you're a menace to society! I never want to see you or your aunt or your panther again! I'm going back to my Museum, and I'm going to be quiet!
(hysterically)
Quiet, quiet, do you hear? Did you ever hear the word?

And he staggers out, leaving her still on her knees with supplicating arms reaching after him. She turns on the bad panther in a reproachful wail.

SUSAN
Now look what you've done!

SLOW DISSOLVE OUT

DISSOLVE IN

INT. BRONTOSAURUS ROOM - MUSEUM OF NATURAL HISTORY - DAY

297 MED. SHOT - Miss Swallow facing David, who is at work once more. In the b.g. we see the huge structure of the brontosaurus. David is dejected but holding up. Miss Swallow is taking a ring from her finger. She will always carry the picture of a man who has been foolish but is not bad.

MISS SWALLOW
(with womanly bitchery)
David, I'm sorry, but for three days I've been trying to fathom your infatuation for this woman. I realize that men must sow their wild oats, but --
(wildly)
David, while they're sowing them they needn't lose an intercostal clavicle!

DAVID
Alice, I tell you I'm not infatuated!
(then regaining control)
I couldn't marry her. Multiply those two days by three hundred and sixty-five! The result is unthinkable!
(sadly)
But you're quite right. I couldn't marry anyone else.
(facing a drab future without Susan)
I'm going to devote my life to science. If you'll work with me, we'll complete the Brontosaurus Group.

MISS SWALLOW
(cruelly)
You can't even complete this one without an intercostal clavicle.

DAVID
I wish you wouldn't keep bringing that up. I feel bad enough as it is.

(CONTINUED)

297 (CONTINUED)

He puts the ring in his pocket and mounts the ladder. Miss Swallow, in righteous indignation, goes to the door.

DAVID (cont'd)
(shouting after her)
I didn't mean to lose the intercostal clavicle! I didn't want to lose it! But I lost it! Any woman would understand that!

298 At doorway, Susan bursts in, brushing aside Miss Swallow, who is coming out. Miss Swallow sails past Susan, nose in the air.

299 Susan, her hat askew, barges into the room brandishing the intercostal clavicle.

SUSAN
I've got it, David! I've got it!

300 David on top of his stepladder. He looks down and sees Susan. He wants to come down to her but he is afraid.

301 DOWNWARD SHOT on Susan.

SUSAN (cont'd)
(brandishing bone)
I've followed George for three days, David! I dug holes with him! And then he brought it and put it in my shoe! Darling, look! Don't be mad at me!

302 David on top of his stepladder. He knows if he comes down he will take Susan in his arms and that means the rest of his life.

DAVID
Susan -- put it down and go away.

bm

303 Susan from the floor as she looks up at him.

SUSAN
I won't! You know you love me!

She walks to a tall stepladder on the opposite side of the skeleton and starts up it.

304 David on top of his stepladder.

DAVID
Susan! I warn you -- don't come up here!

305 Susan mounts the ladder.

SUSAN
Don't worry, David! Everything's going to be all right.

306 David on top of his stepladder, alarmed.

DAVID
Something always happens when you say that. Susan, please go away! You and your panther have cost the Museum a million dollars!

SUSAN
(rising into view)
No, it hasn't David. I've got the million dollars. Aunt Elizabeth has given it to me. But I'll give it to you. I don't know anything about a brontosaurus. But this is a lovely one!

DAVID
Susan, there is a difference between science and love. I am devoted to science. You are devoted to love.
(indicating skeleton)
There's a wide gap between us.
(reaching out)
I'm very grateful to you -- I mean to George -- no, to you -- to George. I mean I'm very grateful. But give it to me.

(CONTINUED)

306 (CONTINUED)

Susan, on tiptoe on top of the ladder, tries to hand it to him. Her stepladder begins to sway.

SUSAN
David, you saved my life. You owe me something.

DAVID
(fighting love)
Give me that bone!....And Susan -- do stop rocking!

SUSAN
(still rocking)
Darling, I'm not rocking! It's the ladder!

DAVID
But, Susan -- this is four years' work!
(agonized)
Susan -- will you stop rocking?

SUSAN
(wildly, trying to balance herself with the bone)
Don't worry, David. Everything's going to be all right!

David watches her, hypnotized. He closes his eyes as Susan's stepladder sways wider, and into the skeleton.

307 FULL SHOT as Susan clings to a rib.

SUSAN (cont'd)
Da-vid!

Slowly, slowly the giant skeleton -- and David's love of science -- collapses, as his beloved is buried beneath a bunch of old bones. She is concealed from sight and we only hear inarticulate wails. David, more worried about Susan than about his brontosaurus, slides down the ladder and begins excavating.

308 MED. SHOT on the pile of bones -- four yoars' work gone to hell - as David frantically throws precious ribs right and left, thinking at last only of his love.

DAVID
Susan! Susan! Are you all right? Speak to me!

He uncovers her face, close to his.

SUSAN
Oh, David!

DAVID
(exhausted with love, exertion and relief)
Darling, this is going to be terrible -- but will you marry me?

FADE OUT

THE END

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